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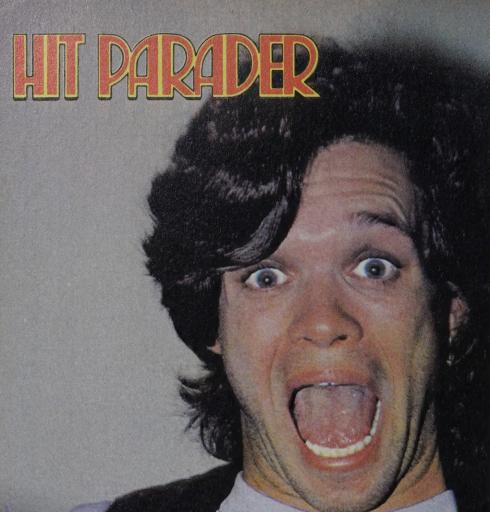
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EDDIE VAN **HALEN**

In Search Of The Lost Chord

by Marc Shapiro

The Fastest Fingers in Rock



DIDN'T KNOW HOW TO DO anything. All the rich families were sending their kids off to college and I was sitting there with my thumb up my ass. I didn't have any marketable skills, so it was either play guitar or wind up pumping gas."

Eddie Van Halen was in a playful mood as he relaxed in an armchair while telling this tale. In other parts of Van Halen's Los Angeles headquarters, the remaining band members were modeling new stage costumes, checking out concert-program art and making departure plans for the last leg of their Diver Down world tour.

But for Eddie, road preparations also included a nuts-and-bolts interview with Hit Parader, in which he discussed his present status as rock's reigning "guitar hero." However,

technique, one couldn't dodge the inevitable personal questions.

Eddie, as you know, is married to actress Valerie Bertinelli. And for the better part of two years, many even with the emphasis on | a scandal-sheet reporter has earned his paycheck at their expense: Eddie and Val are breaking up! Valerie's pregnant! Eddie's fooling around! You name it and it's been said.

Eddie proved quite accommodating in explaining his side of the story:

"No Valerie's not pregnant. We're not breaking up and I'm sure as hell not fooling around. Most people realize that what those papers print is shit, but at one point, Valerie and I did an interview on Entertainment Tonight (a nationally syndicated entertainment TV show) for the sole purpose of showing that our marriage wasn't falling apart.

"Just to show you how off-base these rags have been, one of them had a story about Valerie and me fighting in a restaurant. Well, the only time I'd ever been in that restaurant was five years before I met

"You know," Eddie continued, "I don't care if they say something like Valerie's a bad actress; that's a matter of opinion. But when they print things like she's got body odor - that's a bit much.

Another topic that Eddie was not too fond of discussing was his opinion of other musicians. Van Halen grudgingly admitted that there are a couple of names on his "don't invite them and Eddie Van Halen to the same party" list.

'Ritchie Blackmore fuckin' hates my ass and I don't even know why. I've met him backstage at shows and he wouldn't even talk to me. Joe Perry isn't one of my biggest fans either.



"I don't consider myself a rock star. I just happen to play guitar and that's the way I make my living."

Back in 1978, when we were playing with Aerosmith, I walked up to shake his hand and he just looked at me and walked away.

"At that time I really didn't understand what was going on. I thought maybe it was my deodorant or something. Then I realized that they were acting that way because they were jealous of me. I've had that kind of shit directed at me all the time from a whole lot of people," said Van Halen.

But, in the name of equal time, Eddie also wanted it known who he thinks are aces in his book.

"Neal Schon's a great guy. Allan Holdsworth's great. (So great, in fact, that Eddie is co-producing his new album.) Jeff Berlin and Tim Bogert are solid musicians and people. I get along with them because they're professional musicians who aren't threatened or afraid of their position. Those kind of people are easy to get along with."

Van Halen's ability to get all manner of squawks, screeches and what he refers to as "neat noises" out of his instrument has made him the darling of both amateur and professional guitarists. Eddie recalled that during the recording of the Diver Down album, it was not uncommon to have musicians such as Toto's Steve Lukather wander in from an adjoining studio, asking Eddie how he had gotten a particular guitar sound that had been heard coming out of the Van Halen session.

Eddie is not the type to give away any deep dark secrets, although during the course of our conversation, he played on an imaginary guitar to demonstrate a particular technical point. But, for the most part, his answer to how he does what he does with a guitar was no answer.

"Fuck if I know how I do the things I do. I just come up with 'em. I know I play differently than a lot of people do and I know you hear sounds coming out of my guitar that you don't hear anyplace else. But where those sounds come from is anybody's guess.

"If it was because of some kind of drug I was taking, I'd tell you. But I really don't know how I do the things I do with a guitar."

The conversation stopped momentarily as David Lee Roth wandered into the interview room, modeling a pair of black leather pants with the ass cut out. "They'll love this in the midwest," cackled Roth as he disap-

peared down a hallway.

Eddie smiled at the scene which had, in fact, added fuel to the notion that, despite his popularity as a musician, the band's hell-raising reputation is owed primarily to Roth's antics and comments. Eddie, by comparison, is less flamboyant and more easygoing—the closest thing to a boy-next-door rock star the music scene has had in ages.

Eddie wasn't upset when this reporter labeled him "white bread." He admitted to having very few of the standard rock-and-roll

vices.

"You know, I've been hearing stories for years that I have to get a buzz on to create a new lick on the quitar," said Eddie, "and that's just not the case. I wouldn't be able to do the things I do with the guitar if I was a druggie. I can't even handle smoking pot; it makes me crazy and insecure. There's no way in hell I could be on drugs and create, let alone get up on stage and play in front of an audience.

"But," he laughs, "I do drink quite a bit."

While chemical stimulation isn't at the root of Van Halen's guitar prowess, he was quick to point out that his way of recharging his musical cells does come from left field.

"This is going to sound a bit weird, but what I do is go through a kind of meditation. I have to play for two or three hours straight just to get myself into a frame of mind where I'm not aware of anything around me. At that point, things just begin to come out.

"When I want to come up with something new, I just lock myself up in a little room with a tape recorder going and just play and play and play. After doing that for a while, I'll stop and play back what I've done. You'd be surprised at the things that have jumped out at me when I've played that tape back."

Growing up in a musical family, Eddie's initial musical inclination was toward the piano and, to a lesser degree, drums. But fate stepped in and eventually guided Eddie toward his



first guitar, a Sears Silvertone, and the first song he ever learned.

"It was a Ventures' song," recalled Eddie. "I think it was Walk Don't Run or something like that. It had four chords in it and I remember playing those four chords for hours on end, and, for me, that was the greatest thing in the world. From that point I jumped into Grand Funk, Black Sabbath and Cream.'

Cream and, in particular, Eric Clapton soon became Van Halen's overriding influence. As his talents matured. Eddie also found favor and/or disfavor with other musicians.

"I was somewhat into Hendrix, even though I was never able to play any of his songs. I never really got into Beck until his Blow By Blow album. I like Jimmy Page's producing and his songwriting, but I've never really cared for his lead quitar work.'

Eddie's current list of idols pretty much begins and ends with guitarist Allan Holdsworth who, claims Van Halen, "is really out there.

"After you get past Holdsworth, everybody else is either imitating me or just doing nothing. Guitar players imitating me is a nice form of flattery, but I like going, 'Wow! What's that guy doing to give me a spark up my ass?' But there aren't many rock guitarists playing today who make me want to turn my head and find out how he's doing

what he's doing.

"I can turn on the radio and play along with any song that comes on without any problem. I like players who blow me away and do something to me.

'And that includes their personalities as well as their ability to play," continued Eddie. "I don't consider myself a rock star. I just happen to play guitar and that's the way I make my living. You'll never catch me walking around saying 'Hey, I'm bitchin' because I play guitar.' But I run across a lot of musicians who are only in music to get laid and to satisfy a very superficial ego. They could care less if they're nothing more than cliche musicians.'

Cliche musician is a tag Van Halen will never be saddled with. Let's face it, you don't get Guitar Player magazine's Player Of The Year award two years running for hitting three chords and throwing a smoke bomb into the audience. But while Van Halen considers himself a progressive guitarist, he wants it known that he is a rocker at heart and that he likes his music hard, heavy and

'There's nothing creative in playing our music loud - at least not for me. It's for personal pleasure. I love my arm hairs to move when I'm playing. I just like to feel it. Rock and roll is something that's got to come out of the ground. It doesn't get me off when it sounds wimpy.

"But I don't play loud just for the sake of playing loud. I get a nice tone out of my guitar when I'm playing loud - not like a lot of people who just crank the fuck out of everything and the sound distorts to the point where it sounds like shit."

The conversation continued to fluctuate between future tour plans and some reminiscences about the band's less-than-receptive early years.

pole. But our attitude was, Fuck you. We're good and we know it.' Believing in yourself is the key to getting anywhere. Of course, knowing how to play doesn't hurt," he laughed.

The gabfest began to wind down with the last words returning to the question of Eddie's "guitar hero" status. It's obvious that everybody and his brother thinks Van Halen is that good. The final question is: Does Eddie think he's that good?

"You'll never catch me walking around saying 'Hey, I'm bitchin' because I play the guitar.' "

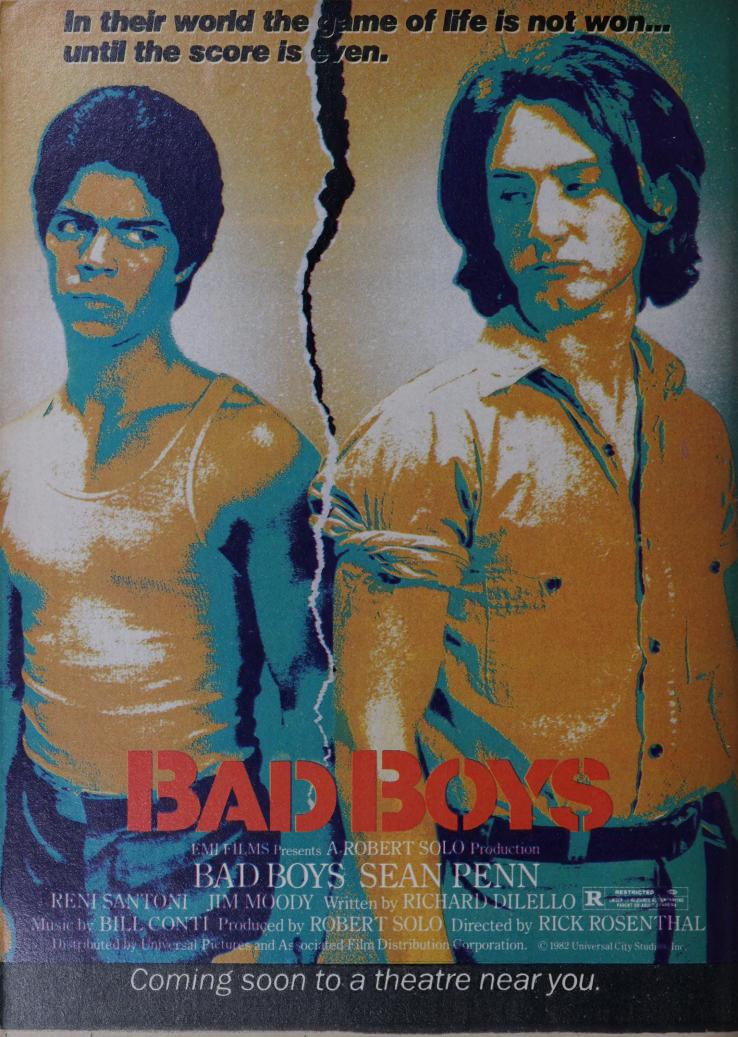
"We always believed strongly that the band would eventually make it. That helped, especially in our dues-paying days, when people would say we were undisciplined and had no commercial potential. A lot of club owners wouldn't touch us with a 10-foot remembered."

"I think I've done some new and innovative things with the instrument and I guess there's a possibility that future rock historians will remember me for the things I've done.

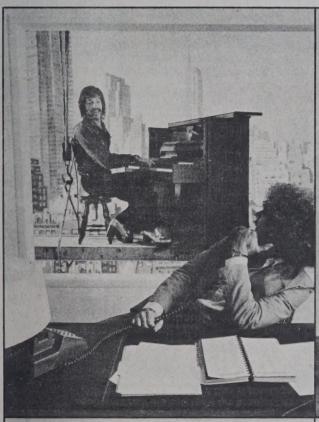
"But I sure hope I don't have to die in order to be



Eddie with wife Valerie Bertinelli: "I don't care if they say something like Valerie's a bad actress; that's a matter of opinion. But when they print things like she's got body odor that's a bit much."



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I think your competitor is copying your format because their magazine is so mealy-mouthed, with their flip-flap pages full of boring shit. So, of course, when they read your magazine they shit a brick and say, "Wow, we ought to do that." Poor copycats, one good orgasm would probably kill them.

> Janine Kaysville, VT

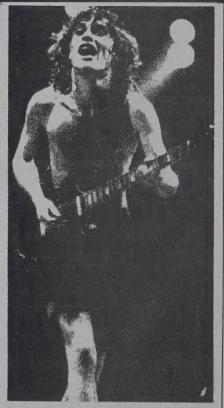
Hit Parader does not have any competition, just some sorry excuse of a rag claiming to be a rock magazine. If they can't come up with original ideas, they might as well drop out of circulation and renew their subscription to Hit Parader.

Gary Tabellion Canton, OH

I am fucking tired of seeing articles on REO Speedwagon and other infant rock-and-roll bands. Their music sucks herpes and after all these articles, you can name what day Kevin Cronin picked his nose. John Newman Austin, TX

I enjoyed your recent article on REO Speedwagon, but why are the guys just writing love songs or songs about one night stands? What happened to songs like Roll With The Changes and Riding The Storm Out? Come on guys, stop trying to please seventh-grade girls and get back to the basics of rock and roll!

Randy Myers Jonesboro, AZ



Angus Young of AC/DC. Does he only know three chords?

If I read one more boring Blondie or Van Halen article, I'm going to puke. Debbie Harry is a washed-up egotist and David Lee Roth couldn't hold Gene Simmons' jock strap when it comes to rocking. Let's see something on the only group that really matters -Kissl

> Adrian Dater Enfield, NH

My dog can play a guitar better than Ace Frehley, and my dog is missing all four legs.

Jack Merrill Coloma, MI

We can't understand a word Robert Plant sings on the Pictures At Eleven LP. We heard from a deejay that this is the way to sell records — inaudible words!

Olda Lew San Francisco, CA

Even I could get up on stage in shorts and bob my head up and down like a fool, while trying to remember the three chords my guitar teacher taught me an hour before and make money like Angus Young and AC/DC.

Jerry West San Jose, CA

Brian Johnson's voice sounds like an automatic fart shooter. I wouldn't pay dog shit to see those pansies. The old AC/DC with Bon Scott kicked ass. Now they suck.

> Sebby Campisi Berlin, CT

Maybe the reason so many people think rock music is in such a mixed-up state is because every time we put down a rock group, we're really putting down rock. Julie Mazzaterro

Thunder Bay, Ontario

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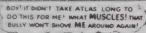
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TROPHY

AEROSMITH

HIT PARADER MINI-SERIES

Part Two
Of A Three-Part Aerosmith Series:

Tom Hamilton and Joey Kramer.

by Charley Crespo

he dedication bassist Tom Hamilton and drummer Joey Kramer have always had for Aerosmith is awesome. Even when a series of events sidelined the group, the duo believed Aerosmith would return — though many of their fans weren't so sure. The hard rock quintet has since beaten the odds and regained its momentum, and the rhythm section is being rewarded for its loyalty. A strong comeback album, Rock In A Hard Place, and a successful tour mark the rebirth of what is once again America's premier heavy-blues band -Aerosmith.

Hamilton and Kramer are glad to be back at work. Both had elected to relax during Aerosmith's lengthy sabbatical, re-grouping only for occasional sessions. Native New Yorker Kramer headed for the New Hampshire house he shares with his wife of five years, April, and two kids, Asia and Jesse Sky. Hamilton, who was ironically, born and raised in that same New Hampshire town, headed for the apartment in suburban Boston he shares with Terry, his wife of seven years. Although they got back into the family life they had neglected during Aerosmith's heyday, neither considered early retirement or looked for other jobs. Neither was willing to let the departure of guitarists Joe Perry and Brad Whitford spell the end of Aerosmith.

Hamilton was a founding member of Aerosmith. As a teenager, he and Joe Perry formed bands every summer vacation, playing dances and clubs. Those groups broke up every September when Perry left his parents' summer house in New Hampshire to start the fall school session in Boston. Aerosmith, with its original lineup of vocalist Steve Tyler, guitarists Perry and Whitford, drummer Kramer and bassist Hamilton, was Tom's first full-time band.

"I was always in a state of polite rebellion," Hamilton said, summing up his youth. "I've been arrested a few times, but have no police record. I used to get in trouble in school, but instead of doing it all the time, I had a few really bad incidents."

"From the time I was in the 9th grade until the 12th grade, I went to five different schools," Kramer said, topping his partner's outlaw ranking. "I went to two or three public high schools and got thrown out; my parents had to put me in private schools. I was thrown out of them too. I had no interest in school. I just wanted to play."

hepatitis, mono and jaundice. I spent my 19th birthday in the hospital. I was really sick. At the time, it was the worst thing that could happen to me, but it turned out to be the best thing because it gave me a chance to lie there and think about what an asshole I was."

Kramer met Hamilton and Perry and they started playing together. They ultimately told Joey they wouldn't use him, however, because they were waiting for a drummer from New York. That drummer turned out to be Steven Tyler, ironically a former schoolmate of Kramer's. When Tyler discovered he was to replace Kramer, he insisted Joey stay in the group. Tyler became the front man and vocalist. With the addition of Whitford on guitar, Aerosmith was born.

Over the past few years, Aerosmith has gone through several changes, the most evident



Drummer Joey Kramer (left) and bassist Tom Hamilton have comprised Aerosmith's rhythm section for over a decade.

Kramer's mother, a registered nurse, had wanted young Joey to become a doctor; his tather, the president of an advertising firm, saw talent in his son's hands and thought young Joey might someday be a carpenter. Instead, their son became the drummer of an otherwise all-black 10-piece touring band, an outfit he stayed with for about a year. When he came home talking about a European tour, his parents objected, saying he was still under age.

"I started hanging out with some not-so-nice people," he remembered. "One thing led to another and I ended up in the hospital. I was on my back for 13 weeks with being the departure of Perry and Whitford. Jimmy Crespo and Rick Dufay have filled out the ranks as equal members, not as hired hands. According to the veteran rhythm section, all egos are now on an even keel

"At this point in time, everything is going as good as it could possibly go," said Kramer. "The band is playing good, we're well-rehearsed, we're strong. Steven is singing great. This band works a whole lot more as a team and sticks together more than before.

"A lot of people thought that when Joe left, the band was over," Kramer added. "That was the biggest load of shit."

WHAT BECOMES A LEGEND MOST?

EDDIE MONFY

TALKS ABOUT HIT PARADER T-SHIRTS

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QUOTATIONS FROM CHAIRMAN PETE

by Ray Bonici

Townshend Talks About Life And Love.



he Who never took anybody seriously. We thought the Beatles were an overrated pop group, the Kinks had one good writer and wore extremely funny clothes which always seemed to be a year out of date. The Rolling Stones were the most important because of their rebellious, anarchistic image."

"One of the interesting things about the Rolling Stones is the fact that they're good old rock and rollers and they are getting older every day. The same applies to the Who."

"The Who, believe it or not, is getting to understand what it really wants more than ever these days. The members of the band still don't understand each other, but that's how it's always been. On one hand you have the personal relationships in the band, and on the other hand there is the prima donna behavior when it comes to creating music."

"Rock music is not my interest. I don't actually care much about music. It's something on the side and a very small part of my life. You are not aloof from the world because of rock and roll. Rock and roll is not going to stop you from being blown to bits by a nuclear bomb when it drops."

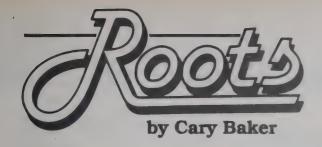
"I have a very left-wing interpretation of stardom. Lots of people want their position to be very much like it was in the days of Hollywood. They want to be remote, but they want to

be worshipped and adored and don't want their innermost thoughts revealed. Unless you give yourself and everything you've got, in the end, you are going to appear shallow because people are never going to get to know the real you."

"To a lot of people, we were the original heavy metal and because of Live At Leeds. We were playing Tommy on stage with great seriousness and focus, and people weren't even applauding between songs because they were being so reverent about it. Then we'd play a Motorhead version of Summertime Blues and everybody would start bopping around. So we had the extremes."

"The weirdness of working like the Who is that a lot of stuff I don't really enjoy playing. I think John Entwistle feels this way too. A lot of stuff I write and put a lot of effort in, I don't particularly enjoy working on, but I can't deny that it's not mine. That will surely give some group of eccentrics pleasure."

"We wanted to prove that we could be in a rock band and still remain ordinary and stay aware of what was happening in the street. The fans hope that we don't fail, that we won't turn into a commercial production outfit like Paul McCartney or into a T-shirt selling machine like the Rolling Stones. Behind the scenes we get away with murder because we have been quilty of both. We put out a record called Squeeze Box which was as bad as Ebony and Ivory, if not worse, and we sold a lot of T-shirts, too."□



REO SPEEDWAGON

Each month Hit Parader takes rock stars back to their old neighborhoods. This issue we venture to three Illinois locales to journey home with REO's Bruce Hall, Neal Doughty and Alan Gratzer.

hen you consider that Neal Doughty, Bruce Hall and Alan Gratzer — the "core" of REO Speedwagon — grew up in varied pockets of Illinois, the state suddenly seems enormous.



Alan Gratzer

Keyboardist Doughty was cruisin' the "strip" in Belleville, Illinois, a suburb of St. Louis, Missouri, while drummer Alan Gratzer was a face among hundreds at the Cellar teen club in the Chicago suburb of Arlington Heights. It wasn't until they converged on the state's "melting pot," the University of Illinois in Champaign, that they met bassist Bruce Hall (a native college townie), guitarist Gary Richrath of Peoria and singer Kevin Cronin from Chicago, to form the earliest edition of this platinum-powered quintet.

For Doughty, a marching-band trumpeter at Belleville Township High School, growing up was a blur that had something to do with an establishment called Dairy Castle. "It was where you backed your car into a spot and nursed one bag of french fries all night so they wouldn't make you leave," he laughs. "We'd look at the girls and not meet any of them, but kept thinking we would the next time. Some of my buddies had hot cars — we used to pull up there in a red-and-white '54 Chevy with striped upholstery."

Neal soon saved enough to afford his own '58 Chevy — or at least most of one. "It became a popular car when we went to the drive in," he says, "cause it had no floor and we could stuff empty beer cans directly through there. It was popular *unless* you actually put your foot through when it was moving."

When the drive-in rite grew tired, the action was found at Belleville's Panorama Lanes bowling alley, where the banquet room hosted teenage rock dances. Says Neal, "I finally gave up on girls and was one of those in the front row staring at the band. That's when I first thought I might end up in rock and roll."

The year was '64 and the biggest hit on St. Louis radio was *The Cheater* by Bob Kuban & the In-Men. "I didn't find out they were local 'til we were driving to the Panorama Lanes and the deejay told us."

Meanwhile, across the state, Alan Gratzer thought the bands he was



Neal Doughty



Bruce Hall

hearing on Chicago's WLS — the Buckinghams, Cryan Shames, Ides of March and Del-Vetts — were the biggest groups in the world. "And that made it fun," he says.

A teen's horizons begin and end in the township limits, so it made perfect sense to Alan — whose hangout, the Cellar in Arlington Heights, brought in the best bands from the WLS playlist — was privvy to the world's top rockers. In fact, he gained immortality long before REO's inception just by lending a cymbal to drummer Tom Schiffour of the Shadows of Knight for the session that resulted in their No. 1 record, Gloria. The Shadows — led by registered baddie Jim Sohns — were the big boys of Arlington Heights and Chicago's gleaming export. And Alan gathered everyone around the radio when Gloria came on, boasting repeatedly: "That's my cymbal."

It almost doesn't matter that the University of Illinois in Champaign holds classes; this is traditionally where 17-year-olds from throughout the Land of Lincoln — whether from Chicago or Farmer City — have come to partake in a four-year party (and perhaps earn a degree in their off hours). Just like L.A., nobody was suspected of having actually been born and raised in Champaign, barring a rare exception. REO's Bruce Hall is that exception.

Not a college brat, Bruce resided in a drearily Midwestern off-campus subdivision called Country Squire. Given Champaign's demographics, Bruce was well accustomed to being around older people, and, not surprisingly, he's the youngest member of REO. As soon as he was old enough to drive, he wasted no time in beelining to the city's Green Street district to roost with his future compatriots.

"My first band, Purple Haze, actually had a limo," he says. "It was actually a wreck — cost \$50 — but it was a limo nonetheless. I drove it to school a couple of times and the kids thought that was great."□

THE AVAILETY OF

According to Joan Jett, people in England "Just don't believe that a chick can really rock and roll."



Gary Barden on Michael Schenker: "When he smiles, you know nothing bad's about to happen to you."



Aldo Nova: "Nothing slows me down. The new album will be out any day now."

by Andy Secher

What's going on here? Ozzy Osbourne's father-in-law, Don Arden, who also happens to own Ozzy's label, Jet Records, has signed on as personal manager for two musicians by the names of Tony Iommi and Geezer Butler. You remember Tony and the Geez as Osbourne's partners in crime during Black Sabbath's heyday. With Sabbath currently in disrepair, and the Blizzard of Ozz in limbo, is a possible Sabbath reconciliation in the offing?

Sidelined Kiss guitarist Ace Frehley survived a near-fatal crash recently when he destroyed his \$40,000 Porsche in a late-night accident. "Ace is lucky to be alive," Paul Stanley told Heavy Metal Happenings. "He still has a bit of pain, but at least he's in one piece."

Gary Barden, now back in the fold as lead vocalist for the Michael Schenker Group, tells how he was asked to rejoin the band: "I was in bed after I had filled in for Graham Bonnett at the Reading Festival," he explains. "It was about three in the morning and I got a call telling me to come down to the bar. When I got there the whole band was sitting there smiling. When Michael Schenker smiles, you know nothing bad's about to happen to you."

Aldo Nova recently ran into a problem when one of his backing musicians was involved in a shooting in Texas. Nova had to cancel a number of tour dates but he promised, "Nothing slows me down. The new album will be out any day now."

It seems that there are enough unreleased Led Zeppelin tracks for "about five or six more albums," according to HMH's London contact, Jack the Ripper. "Jimmy Page has a tape of every concert and every recording session the band ever

did," Jack continues. "All he needs is the time to wade through the material and see what's salvageable. That's how Coda came out. You could see Zeppelin albums coming Dear Ryan, out until about 1990."

Heavy Metal Headscratcher: Before joining up with Billy Squier, bassist Doug Lubahn performed with a legendary late-'60s, West-Coast band. What was this group's name?

Answer to last month's Headscratcher: The well-known British "acidrock" band that featured the talents of Motorhead's Lemmy Kilminster was Hawkwind.

Ex-Free bassist Andy Fraser has been working on new songs with a group called simply the Andy Fraser Band. The group is looking for an American record deal.

Former Deep Purple vocalist Ian Gillan, now fronting the band Gillan (who said that heavy metal bands don't have interesting names?) has been suffering from severe vocal problems. British doctors have told Ian that the only way he can eliminate the problems is by giving up singing for at least a year. "I could never put up with that," Gillan told HMH. "I think I'll just keep going and take my chances.

Speaking of former Deep Purple members, bassist Roger Glover — now with Rainbow — has been approached by the four young ladies in Girlschool about producing their next vinyl effort. "He'd be perfect for us," guitarist Kelly Johnson explains. "We know we'd get a real strong sound with him." It is reported that Glover is seriously considering the offer.

Letter Of The Month:

Dear Andy.

Someone in my school recently told me that Brian Johnson was with another band before he joined AC/DC. I had never heard of him before Back In Black and told my friend that he was wrong. Do you know if Johnson ever made a record with a band other than AC/DC?

Keep on rockin', Ryan Phillips Beaumont, TX

Before he joined AC/DC, Brian Johnson was the lead vocalist in a band called Geordie. While the group never made much of an impact on this side of the Atlantic, they got to be rather big stars in Britain. MCA Records recently released two compilation albums of Geordie material featuring Brian Johnson.

Joan Jett may be hot shit in the good of U.S. of A., but promoters at London's 2,500 seat Hammersmith Odeon were forced to give away free singles in an attempt to lure potential ticket customers to Joan's gig. The show still sold poorly. "I just don't think they believe a chick can really rock and roll," Joan is reported to have moaned.

The new Saxon tune, I Watched the Sky, was inspired by the movie E.T., according to vocalist Biff Byford. "We saw it on a slow night during our last U.S. tour," Biff told HMH. "It really inspired us. We figured heavy metal and creatures from other worlds would go together rather well."

Check out the album by Buffalobased metal mongers Talas. Their Sink Your Teeth Into That, featuring the amazing bass playing of Billy Sheehan, is a killer!

If you want to get in touch with Iron Maiden, write to them at: Unit 10, 15 Lotts Road, London, England, SW 10.

I just love hearing from you. If you get the chance, please drop me a line. Address your letters and postcards to: Andy Secher, Heavy Metal Happenings, c/o Hit Parader, Charlton Bldg., Derby, CT 06418.

If you want to get the ultimate, inside view into the wild and crazy world of heavy metal, make sure to subscribe to Hit Parader's Heavy Metal Hotline.

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SEPARATE WAYS (Worlds Apart)

(As recorded by Journey)

S. PERRY J. CAIN

Here we stand
Worlds apart
Hearts broken in two, two, two.

Sleepless nights
Losin' ground
I'm reachin' for you, you, you
Feelin' that it's gone-on-on
Can change your mind
If we can't go on-n to survive the tide
When love divides.

Some day love will find you
Break those chains that bind you
One night will remind you
How we touched and went our
sep'rate ways
If he ever hurts you
True love won't desert you
You know I still love you
Though we touched and went our
sep'rate ways.

Troubled times

Caught between confusion and pain, pain, pain, pain Distant eyes
Promises we made were in vain, in vain, in vain If you must go I wish you love
You'll never walk alone
Take care my love
Miss you love.

Some day love will find you
Break those chains that bind you
One night will remind you
How we touched and went our
sep'rate ways
If he ever hurts you
True love won't desert you
You know I still love you
Though we touched and went our
sep'rate ways.

Oh some day love will find you Break those chains that bind you One night will remind you.

If he ever hurts you
True love won't desert you
You know I still love you.

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SOLID LOVE

(As recorded by Joni Mitchell)
JONI MITCHELL

We got a break unbelievable
We got a break

Right in the middle of this
Hollywood heartache
We've got this solid love
All around the town good hearts are

goin' under
Love bandits con and plunder
Let nobody put asunder this solid

love.
We got a chance hot dog darlin'
We got a chance

No more, no more fly by night romance

We've got this solid love
Love has always made me feel so
uneasy

I couldn't relax and just be me More like some strange disease than this solid love.

Tested and blessed darlin' I'm gonna give you my very best You're my hope, you're my

happiness
You open my heart
You do open my heart
You do yes you do.

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BREAKING US IN TWO

(As recorded by Joe Jackson) JOE JACKSON

Don't you feel like trying something new

Don't you feel like breaking out Or breaking us in two You don't do the things that I do You want to do things I can't do Always something breaking us in two

You and I could never live alone But don't you feel like breaking out Just one day on your own Why does what I'm saying hurt you I didn't say that we were through Always something breaking us in

The way two hearts should beat as one for us

two.

We'll fight it out to see it through I say that won't be too much fun for

Though it's oh so nice to get advice

It's so hard to do.

Could we be much closer if we tried We could stay at home and stare Into each other's eyes Maybe we could last an hour Maybe then we'd see right through Always something breaking us in two.

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FEET DON'T FAIL ME NOW

(As recorded by Utopia)

TODD RUNDGREN WILLIE WILCOX ROGER POWELL **DOUG HOWARD**

Can't you see she don't want you around no more

Can't you see that her hand's pointing at the door Feet don't fail me now How could anyone stay

Anyone could see it's time to go away

Time to take a powder Open up your eyes But it feels like my legs have been

paralyzed Feet don't fail me now

Begging please don't make a fool of me

Feet don't fail me now Stop pretending that you've gone to sleep

Feet don't fail me now Begging please don't make a fool of me.

See your things piled up in the hall Turn around there's a new picture on the wall

Feet don't fail me now We're the last ones to know Anyone could see it's time for us to

Time to hit the highway Nothing left to do But it feels like my shoes have been crazy glued.

Feet don't fail me now How could anyone stay Anyone could see it's time to go away

Time to take a powder Open up your eyes But it feels like my legs have been paralyzed. (Repeat chorus)

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COME ON EILEEN

(As recorded by Dexy's Midnight Runners)

> **KEVIN ROWLAND KEVIN ADAMS** JIM PATTERSON

Come on Eileen Poor old Johnny Ray Sounded sad upon the radio He moved a million hearts in mono Our mothers used to sing along Who'd blame them You're grown (You're grown up) So grown (So grown up) Now I must say more than ever Come on Eileen Too-ra, loo-ra, loo-rye ave And we can sing just like our fathers.

Come on Eileen Oh I swear well he means at this moment You mean ev'rything With you in that dress my thoughts I confess Verge on dirty

Ah come on Eileen.

These people round here Wear beaten down eves Sunk in smoke dried faces Resign'd to what their fate is But not us No not us We are far too young and clever Remember too-ra, loo-ra, too-ra,

loo-rye ave

Elleen I'll hum this tune forever.

Come on Eileen Oh I swear well he means aah come on Let's take off ev'rything That pretty red dress Eileen Tell him less Aah come on let's Ah come on Eileen.

> Come on Elleen Too-loo-rve ave Come on Eileen Too-loo-rye aye too-ra Too-ra, too-loo-ra Oh Eileen.

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SHOOT FOR THE MOON

(As recorded by Poco)

RUSTY YOUNG

I hear tell it's far away And no one goes there now But if we set our sights you know We'll get there somehow.

So come on darlin' Let's take our chances We'll take them all the way And shoot for the moon We'll shoot for the moon. Remember nights you blinked your eyes

And the moon winked back at you Now it was not so distant then If your aim was true.

(Repeat chorus) Let's throw our dreams together And seal it with a kiss There's no way we can miss We'll shoot for the moon Shoot for the moon Let's shoot for the moon We'll shoot for the moon. I hear tell it's far away And no one goes there now.

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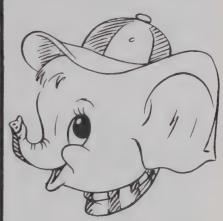
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Record Reviews

by Roy Trakin

LED ZEPPELIN Coda OZZY OSBOURNE Speak Of The Devil



Heavy metal grew out of an English fascination for the distortion of American blues. It was a trend begun in 1969 by Anglo power trios like Cream and Led Zeppelin, and eventually bludgeoned to death a scant five years later by outfits like Black Sabbath and Deep Purple. But the beast lumbers on and the third generation has spawned a fourth, fifth and sixth.

These two albums represent Heavy Metal's rise, fall and ultimate demolition, a roller-coaster of powerchords and thunderous tom toms, tributes to Bonzo and Bozo, er, Ozzy and his days fronting Black Sabbath. Led Zep's Coda and Ozzy Osbourne's Speak Of The Devil form marvelous bookends for Heavy Metal's Last Gasp, a long, dying wheeze that many might mistake for a breath of life.

In fact, Coda's throwaways and outtakes have a refreshing quality of incompleteness about them. The earliest tracks, the Ben E. King trad raver We're Gonna Groove and the 1970 Royal Albert Hall soundcheck of I Can't Quit You Baby show Led Zep were firmly grounded in the basics, while Poor Tom is a psychedelic slice from the Immigrant Song period.

Darlene shows the kind of roots-rock band Led Zep could have become even without John Bonham, while the questionable Bonzo's Montreux shows the type of band they might have become with him — an experimental rhythm group. Either choice offers endlessly fascinating possibilities. Wearing and Tearing is a speeded up thrasharama which understandably missed out on the otherwise tightly edited In Through The Out Door. All-in-all, Coda works as a one-off footnote to this seminal band's career. Trouble is, you just know it's not the end...

Ozzy's double-live **Speak Of The Devil** is the end ... the dead end, the final straw, the holocaust, the apocalypse. This is the end, my only friend. As Led Zeppelin was to those original

blues artists, Black Sabbath was to Led Zeppelin and now Ozzy Osbourne is to Black Sabbath. Got that? It means Ozzy is one step removed from total noise, absolute chaos, the most delirious hard-core anarchy. No, seriously, **Speak Of The** Devil is actually tuneful in spots.

This double-live set of Ozzy performing his old Black Sabbath standards has the feel of classicism about it — compared to Ozzy's solo material, anyway. War Pigs is not as monolithic as the original because guitarist Brad Gillis trots out every single heavy metal guitar cliche he can for four sides plus. It's schmaltzy overkill but it works. Ozzy plays some soul harp on The Wizard, while Never Say Die and Sabbath, Bloody Sabbath remind you that the English can still write a tune even when they're riffing you to death.

This is all pretty amiable stuff; Ozzy sings about the Devil with all the trepidation of someone going to the supermarket instead of hell. Ozzy's banality of evil stands heavy metal boredom on its ear by revitalizing the idiom through grotesque overkill, finishing the circle Led Zeppelin started 13 years earlier.



MICHAEL JACKSON Thriller MUSICAL YOUTH The Youth Of Today

Michael Jackson knows what it's like to grow up under the spotlights, having performed with his brothers since he was five. Now, the five members of Musical Youth, ages 11 through 16, will find out the same thing after topping the U.K. charts with the irresistible skiffle, Pass The Dutchie. Precocious child entertainers have always been a show-business novelty that cuts across race and generation barriers. Popular culture loves youth and the public seemingly can't get enough of the likes of Gary Coleman and Brooke Shields.

On 1979's Off The Wall, little Michael teamed up with producer Quincy Jones to break out of the bubble-gum mode with his own full-blown statement of maturity. Thriller follows that album's formula with a glittering superstar

cast which makes cameo appearances as if the whole thing were a network variety special. Once again, Jones' sculpted production provides Jackson with the equivalent of a lavishly appointed stage set, smoothing the contributions of the various sidemen — in particular, synthesizer player Greg Phillinganes, Toto guitarist Steve Lukather and trumpet player Jerry



The razor-sharp dance-floor sizzlers — the opening Wanna Be Startin' Something, with its yearning but innocent Jackson passion, and Thriller, which wheels in Vincent Price, of all people, for a silly, Count Floyd-like rap — click into the same turf carved out by Don't Stop 'Til You Get Enough and Rock With You. Human Nature's wistful dreaminess and gentle psychedlia evoke the universal appeal of the Beatles more than Paul McCartney's cutesy pas de deux with Michael on the sickeningly sweet The Girl Is Mine.

Michael Jackson is in the position to break down many musical categories. Eddie Van Halen's heroic guitar solo on Beat It turns Jackson's soul croon into a heavy metal rant, but elsewhere Michael's ingenuousness merely translates into shallowness. Thriller offers much evidence that Michael Jackson is continuing to grow up, but the isolation of his career prevents the very audience identification he seeks.

Overnight sensation Musical Youth can well take some tips from Michael Jackson's experience, but one gets the feeling from their debut LP, they are too well-adjusted to ever be troubled by adolescent angst. Eleven-year-old guitarist Kelvin Grant's cherubic dialect enlivens these catchy ditties with such relevant observations as



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"How does it feel when you've got no food" in Pass The Dutchie, and such questionable sloganeering as "Young Generation, come fe mash up de nation" in the same song.

Whatever, Musical Youth has emerged from Birmingham, England, as a full-blown entity with a slew of rhythmically simple but instrumentally complex tunes which speak to the band's (unique?) situation as pint-sized Rastas. The whole thing is enormously entertaining, but if these undeniably talented kids think a great idea will bring about "amogideon," well, that's just the fervor of youth, I guess. Both M.Y. and 24-year-old Michael J. have still got more than enough child-like wonder and enthusiasm to overcome any naivete.

PHIL COLLINS Hello, I Must Be Going LITTLE STEVEN AND THE DISCIPLES OF SOUL Men Without Women

Two consummate team players step out to reveal their R&B roots. Both Genesis drummer/vocalist Phil Collins and E-Street guitarist Miami Steve Van Zandt utilize crisp horn charts to flavor their sound with soul. Collins takes a cue from his ex-mate Peter Gabriel to strip down his music to its thudding, primal beat, flavoring the rhythm with assorted string and sax parts.

Van Zandt favors his buddy Bruce's baroque, wall-of-sound approach, although he compresses the widescreen grandiosity into a trebly, stylized tribute. And, while the Joisey greaser may be more entitled to the role of Mr. Soulman, the quaint English gentleman is just quirky enough to get away with his cheek (chic?).



Hello, I Must Be Going is Collins' second solo album and he seems to have staked out his AOR territory very deftly. Tribal-stomp drums echoing like rhythm machines open up the stark / Don't Care Anymore, a minimalist version of Anglo-art rock. But things open up considerably with / Cannot Believe It's True, which introduces the tasty Earth, Wind & Fire Horns and alto saxophonist Don Myrick, who contributes a pair of well-placed solos on the LP. You Can't Hurry Love is a faithful homage to the Motown original, right down to the chiming glockenspiel and the shimmering strings. Totally superfluous until you consider who's doing it.

The second side turns much mellower, with Collins' eccentric whimsy threatening to take over. But the brass, led by Myrick, turn the nearly-instrumental *The West Side* into a calming tableaux of images, while the closing Why Can't It Wait Till Morning recalls McCartney at his most reassuring. Phil Collins ain't no John Lee Hooker, but he has found his niche.



The swinging barroom blues that Little Steven and the Disciples of Soul play comes very naturally to Miami Steve. It's the sound he's developed with Bruce as well as with Southside Johnny and the Asbury Jukes. Many Jukes veterans (including keyboardist Kevin Kavanaugh, trombonist, Richie "La Bamba" Rosenberg and baritone sax Ed Manion), along with E-streeters drummer Max Weinberg, bassist Garry Tallent and organist Danny Federici are on the LP, so comparisons to the Springsteen sound are inevitable. Van Zandt's arrangements, thankfully, do not try for Bruce's epic scope, but the songs echo the Boss' obsessions - guilt, redemption, keeping the faith, staying free. I prefer Men Without Women when it sounds less like watered-down Juking (as on Lyin' In A Bed Of Fire and Forever) and more like Blonde on Blonde-era Dylan (as on the title track and the accordion strains of Princess Of Little Italy). Miami Steve's hoarse rant is just more attuned to the latter

Phil Collins and Miami Steve Van Zandt are both way too self-conscious to ever qualify as naturals; it's when they allow that awkwardness to come through that their music achieves its unlikely soulfulness.

TOM PETTYLong After Dark

One could be forgiven for dismissing Tom Petty as just another terminally mellow cocaine cowboy after the flaccid Hard Promises. But Long After Dark returns the Florida native to the succinct pop of Damn the Torpedoes, arguably his best album to date. The jingling, Byrdsy guitar sound provides a near-seamless backdrop, with long-time Heartbreakers — guitarist Mike Campbell and organist Benmont Tench — stitching in the flashes of color and light.

The songs tend to blend into one another a bit, but individual tunes eventually reveal themselves through subtle vocal and instrumental touches. A One Story Town and You Got Lucky lead off the album, with Petty sneering



arrogantly; but the rest of the side charts his emotional maturation from that low point. This growth is measured in the supplication of *Deliver Me* and the transformation of *Change of Heart*. These tracks form a clear cycle, as Petty undergoes a step-by-step realization of music that provides an organic extension to each spiritual discovery.

If the rest of the album can't match the first side's musical and thematic coherence, it does offer lyrics which open the curtain on the turmoil behind Petty's oft-placid facade. The Same Old You finds Tom railing against transient fashion; Between Two Worlds is an honest admission of confusion in the war between the sexes; the finale, A Wasted Life, is a knowing ballad in which Petty shows an unexpectedly charming generosity of spirit, a la Dylan's Forever Young. This is one mainstream-rock album which manages to regenerate cliches with the ring of truth.

NEIL YOUNG

Trans

Trans is yet another startling, stylistic shift from a man who's made a career of them. This time, Neil Young has discovered synthesizers and vocoders, so, as he told HP readers just a few months ago, expect his music to get even more electronic. Those enamored with Young's gravelly, off-key howl are bound to be disappointed by the robotic vocals here, but for those who keep an open mind (and ears), Trans represents the logical metamorphosis of Neil's long-time message — life after the apocalypse.



Little Thing Called Love and Hold On To Your Love lead off sides one and two respectively, and they are traditional Young laments, giving little clue of the surprises to come. Each sports a solid, hummable melody, which turn out to be the redeeming grace of Young's left-field experiments elsewhere. Computer Age rather lamely turns Young's distinctive voice into an elongated burp. But Transformer Man elevates it into an eerie synthetic whine, a bizarro version of Neil as another soul.

The second side continued the modern love songs with Sample and Hold ("I need a unit I can...") and a radically altered dance take on the Buffalo Springfield's Mr. Soul. The climactic cycle-of-civilization number, Like An Inca, is in the mold of other Young masterpieces, Cortez the Killer and Like A Hurricane. It goes from ancient times right up to our own post-nuclear demise in the blink of a power chord, with a fury and resignation that is Neil Young's particular gift to pop music. Trans is an album by a man who never stops challenging his (and our) perceptions. Love it or hate it. Neil Young hasn't stopped taking chances.

Celebrating Rate-a-Record



Rick Ventura (left) and Rhett Forrester of Riot: "I haven't figured out what Donnie Van Zant does in the band except try to act like he knows what a bar chord is and hold on to it for dear life."

hett Forrester and Rick Ventura of Riot listen to a lot of radio — on and off the road. At home in New York City, lead singer Rhett says he usually leaves records on the turntable and absorbs them before going on to the next. His personal picks are old Wilson Pickett and Free albums. He added that he just picked up the new Aerosmith and Bad Company albums.

Rhett and Rick sat in the control room of the Greene Street Recording Studio, mixing Riot's new album. The hard rockers selected a few singles from a pile of recent releases we provided. They heard most of these songs for the first time.

Goody Two Shoes, Adam Ant

Rhett: Nice guitar sound. Fucking Herb Alpert's on this record (laughs). I knew we should have rated Herb Alpert's record. Oops (intentionally scratching the needle across the record). Very good (smirks). I can't relate to it. It's Adam Ant gone commercial.

Rick: Bag and clean Adam Ant. Exterminate that creature.

1999. Prince

Rhett: Futuristic. Music for Star Wars. Sly Stone revisited. Prince sounds like he's doing a David Bowie thing with the Jackson Five backing him. Silly fucking record.

Rick: Bag it. I'd rather wait until 1999.

Chain Lightnin', 38 Special

Rhett: Here's another song the lead singer doesn't sing on. The guitarist with the hits is a good songwriter. I haven't figured out what Donnie Van Zant does in the band except try to act like he knows what a bar chord is and hold on to it for dear life. I like their videos. Send that blonde chick to my house.

Shock The Monkey, Peter Gabriel

Rhett: The video for this song is tremendous. God damn. Doesn't that beat remind you of War? You expect to hear that harp player. (In a deep voice) Low Ri-Der. Write down that that's the only record me and Rick listened to all the way through.

Rick: Good production, good sound. I've always liked Peter Gabriel.

Rhett: Look out heavy metal monsters, Rick and I love that record. Get Peter Gabriel happening where he used to be. I saw one of his tours; that's where I got the idea for Sandy Slavin's chrome contacts.

Pledge Pin. Robert Plant

Rhett: Here's another one we liked. Tremendous sax break, and that new guitar player does Jimmy Page better than Jimmy Page ever did Jimmy Page. Phil Collins sounds great on drums.' Led Zeppelin can do no wrong. There's not a bad track on that album.

Rick: One of our favorites so far. A refreshing record.

Slipped, Tripped, Fell In Love, Foghat Rhett: I like this, I actually do. It's got a good sound.

Rick: It shows some blues roots.

Rhett: I liked them from Savoy Brown days. It's good dance music, good showmanship, good costumes, I give it a 97

Welcome To The Club, The Brothers Johnson

Rhett: We can't say we like this one. If you want to get funky, give us the Godfather of Soul, Mr. James Brown, but the Brothers Johnson are not happening. James Brown is my man, born and bred in Georgia. It's blue-eyed soul, except they're black.

Rick: Passe. That era is over.

Too Many Times, Mental As Anything Rhett: Take that shit off. How do bands like that even exist? Can you write 'fuck' in the magazine? Fucking sucks. That's really bad.

Rick: It's a shame my stylus touched the grooves of that record. Never heard of it, hope I never will.

Industrial Disease, Dire Straits

Rhett: Being a singer, I find the singer's got weird, cool phrasing. No doubt he's doing his best Bob Dylan. I don't think we can live through another Bob Dylan.

Rick: I liked the first album, but they disappeared and it doesn't catch me anymore. I liked his guitar sound.

Rhett: Ricky hates it.



Tales From The Road

by Andy Secher

Costumed Crusaders Hit The Tour Trail With A New Guitarist.



The "new" Kiss (I to r): Eric Carr, Paul Stanley, Vinnie "Wiz" Vincent, Gene Simmons.

don't want to sound too egotistical, but you've got to be both blind and deaf not to realize we're the best live band in rock and roll." Kiss' Paul Stanley said as he sat in the group's spacious New York offices, wolfing down a bowl of chicken soup. "Playing on stage is where our ideas really have a chance to come to life. We've shown that anything the mind can imagine, Kiss can do on stage," he added with a laugh. "That's really true with this tour. You're gonna have to see this show to believe it.'

No other rock and roll band has ever used the concert stage quite like Kiss. From flying demons and moving tanks to billowing smoke clouds and blinding explosions, over their nine-year career Kiss has created a concert legacy unmatched within the music world. Now that the costumed crusaders have once again hit the concert trail in support of their latest album, Creatures Of The Night, guitarist Stanley, bassist Gene Simmons, guitarist Ace Frehley, drummer Eric Carr and new guitarist Vinnie "Wiz" Vincent (who replaced Ace for the band's U.S. tour), have gone to unprecedented lengths to insure that a Kiss concert remains the greatest show on earth.

We're always looking to top ourselves," Stanley explained as he tugged on his knee-high black-leather boots. "We've never worried about how much a stage set was going to cost, or how practical it was going to be. If we hit upon an idea that we like, we'll go to any lengths to make sure it happens. We don't know the meaning of the word 'no.' From the very first day this band got together everybody said to us, 'It can't be done - forget it.' Obviously we never listened to them. We love going on tour, and we really haven't done that in the States for about two years. That's just too long a time.



Kiss with their fans: "Now we like a good time as much as anybody, but 15 women, even divided up among the four of us, are a lot to handle.

That's why this tour means so much to me," he added. "Some of the most memorable experiences of my life have happened to me on the road.

It's not surprising that many of Paul's fondest memories come from Kiss' road sojourns. Throughout their history, the boys in the band have gained welldeserved reputations as some of rock's hardest partiers. While many of their experiences they prefer to dismiss with a sly wink and a coy "no comment," each band member has one tour memory that stands out above all others.

For drummer Eric Carr, that experience occurred on his very first tour with Kiss. "We were beginning a tour of Australia," the curly haired "fox" said with a grin. "It was my introduction to what I quickly found out was 'Kissmania.' It was unbelievable. I remember landing in Sydney, expecting to just get off the plane | fact, there was this little old

and head straight for the hotel. Well, as we neared the airport, the captain came on the intercom to inform us that there were 5,000 kids waiting in the rain at the airport. We all had to run to the bathrooms in the back of the plane to put on our makelady sitting next to me who asked if I was gonna hijack the plane. I guess she wasn't much of a rock-and-roll fan. It was quite an introduction to the way Kiss lives on the road," he joked. "But I wouldn't have changed that for a million bucks.

As Carr was quick to discover, anything and every-

"You've never really lived until you've tried to play a rock and roll show in nine-inch platforms while trying not to kill yourself slipping on a bunch of marbles.'

"The other guys in the band had all been through experiences like that, but to me it was all brand new. I've got to admit that I felt more than a little self-conscious walking back to my seat with my fox face painted on. We got some very strange looks from the rest of the passengers. In

thing is liable to happen to Kiss when they're on the rock-and-roll warpath. Over the years they've been assaulted by hordes of sexstarved groupies, and attacked — in a friendly manner — by other rock bands. One particular incident has remained in Paul Stanley's memory.

'I remember this one

thing that happened to us during our 1976 tour," he began. "Rush was our opening act, and while they weren't very big at the time, we liked their albums and knew that they'd become huge eventually. Back then, they were happy to get the gig, and they toured with us for about two months. That tour ended somewhere in California. Right before the last gig Gene, Ace, Peter (Criss) and I got together to plan a 'proper' way to thank Geddy Lee, Alex Lifeson and Neil Peart.

"We worked up this great plan and during their set, just when Geddy was hitting one of his high notes, we all ran out from the wings in full costume, and hit 'em in the face with custard pies. The crowd just went crazy!" he screamed. "They weren't sure what was going on, but they loved it. We went back to the dressing room, thinking we had just pulled off one of the all-time

great rock and roll moves. What we didn't know was that Rush had their own little plan worked out for us.

"Just as we came on stage to start our set I spotted Alex off on the side, holding a bag of marbles," Paul continued. "As the lights went up and we started our first song, he started rolling those damn things out on the stage. You've never really lived until you've tried to play a rock-and-roll show in nine-inch platforms while trying not to kill yourself slipping on a bunch of marbles. They weren't finished, though. Just when our crew had gotten the marbles off the stage. Geddy popped up behind our amps and started blasting us with shaving cream. Then he put on an Indian headdress, pulled out a bow, and started shooting arrows at us. I don't know how we sounded that night," he moaned, "but it was a show I'll never forget."

Gene Simmons' tour memory is nowhere near as amusing as Stanley's. In fact, his experience almost ended his rock and roll career — as well as his life.

"People had been warning me for years that if I kept blowing fire during the set, one day I'd catch myself on fire," he said. "It was something that was always in the back of my mind, but if you become apprehensive about it, that's when an accident can occur. One night a few years ago we were playing God Of Thunder and I picked up my torch — I had already filled my mouth with the fluid I use - and I did the fire-blowing thing the same way I had done it a thousand times before. The only problem was that my hair caught on fire. I think the crowd thought it was part of the act. Luckily the crew saw what had happened, and they came running out to save me. No real damage was done. The doctors said that my makeup may have saved me from facial burns. Since that night I've always been twice as careful about fire blowing."

Guitarist "Space" Ace Frehley — who remains a "recording member of the band." according to Simmons — has a favorite road tale that perfectly reflects Kiss' wild and crazy image.

"We're always getting surrounded by girls who recognize us. even without our makeup." Ace explained. "That's usually fine with me: the more the merrier. But there was this one time when there were too many women for even us to handle. We were heading back to our hotel after a show in Texas and, as we

stepped into the lobby, a group of about 15 Southern belles ran up to us and begged us to take them upstairs with us. Now, we like a good time as much as anybody, but 15 women, even divided up among the four of us. are a lot to handle

"What we didn't know, however, was that they weren't after what we thought they were," he added with a high-pitched laugh. "When we got them upstairs, one of them said, 'All we want is your autograph.' We said, 'Well, if that's all you want, why did you want to come up here with us?' At that moment they all unbottoned their tops. Suddenly we had 30 bare tits staring us in the face. 'This is where we want you to sign,' one of them said. So for the next couple of hours we autographed tits. Ah, the troubles you have to put up with being a rock and roll star."





by Jim McFarlin

Detroit Rocker Reveals All In An Exclusive Interview.

ust one more rocker," Bob Seger smiled, "and we'll be done." He stretched out behind the desk of a cramped, second-floor room in the suburban Detroit offices of Punch Andrews, his longtime manager and confidant. Seger was holding a private audition of **The Distance**, his 13month labor of love, then still a few weeks away from national release. The record player tracked the LP's last tune, and it was far from "just one more rocker." It's called Little Victories, a racing, rampaging romp about salvaging personal pride from a love affair smashed to bits. The number is an impeccable closer to a powerful collection of rock and roll anthems and silvery ballads. Surely there can be no cause for apologies, even in jest, for music like this.

Yet, as he had during each of the other eight songs on the album, as the tune played Seger sat with head bowed and eyes closed, oblivious to anything around him. He swayed and tapped his foot in time with the beat, stroking his neatly trimmed beard or running a hand through his surprisingly closecropped hair. He made an occasional lighthearted aside between tunes — "Craig Frost (Seger's keyboardist, ex of Grand Funk Railroad) is the only guy I've ever seen who breaks piano strings in practice" — but immediately he returned to his self-imposed isolation.

There, that wasn't too bad, was it?" he teased, removing the record from the turntable. "I'm proud of it. It rocks, and that's what I set out to

This should be gravy time for Seger. The Distance, the first studio album with his Silver Bullet Band since 1980's multi-platinum Against The Wind is complete, giving Seger time to run the fields around his rural home north of Detroit with his dog Boris, take full advantage of his Detroit Pistons basketball season tickets and get re-acquainted with his lady Jan, his live-in soulmate for more than a decade.

Nevertheless, one could sense a fire down below in Seger's demeanor. It wasn't the fidgety nervousness of a young playwright on opening night; it was more the restless anxiety of an artist who'd just finished a masterpiece but wasn't convinced he was ready to unveil it. Bob Seger is a perfectionist, as much a craftsman as the assembly line workers he glorifies in Makin' Thunderbirds, the loud and proud Motor City salute that is perhaps the shining moment of **The Distance**.

"I played a tape of the album for Bruce Springsteen in his car out in California, and he said, 'It's great. What's the matter, don't you like it?' " Seger recalled. "I said, 'Bruce, I don't know. I've been with it so long, it doesn't even sound like

music to me anymore.'

For an album that was begun literally hours after his live tworecord set, Nine Tonight, arrived at radio stations and record stores in the fall of 1981, and which was initially intended for release last April, the title The Distance took on a mocking irony. For months the rock and roll vehicle was recalled for last-minute tuneups by Seger and producer Jimmy Iovine. Against The Wind, while notably softer and more uneven than Seger's past works, sold over four million copies nationwide, and suspicion grew that Detroit's Great American Rock Hero was buckling under the pressure to equal or top himself. Seger was racing Against The Wind, the whispers said and the wind was winning.

No so, Seger contended. "Yeah, Against The Wind sold a lot," he reflected. "But the only pressure I felt came from the band and Punch, really. They wanted to get it out, get it done.

"A lot of the reason it took so long was that Jimmy just didn't hear it as a completed album yet," he added. "He kept turning down my songs, if you want to be honest about it. Every month from October to August I would send him four or five songs, about 25 in all. We ended up recording 16. All the songs except Comin' Home and Roll Me Away were done in basic tracks last April."

"I made a conscious decision when I started this album. I was not going to write any midtempo songs or nostalgia songs."

lovine, whose previous production credits include albums by Springsteen and Tom Petty, joined Seger for the first time on The Distance. He wasn't always negative about the music. "He's the perfect combination of prison warden and cheerleader," said Seger. "When I cut Even Now (the majestic rocker that opens the album). I didn't even know the lyrics. But when Jimmy heard the chords, he said, 'That's a hit record.' I said, 'Oh great, now I have to write it.' That's the first time I've ever written a song and recorded it without knowing what it was about. It took me four months."

Seger admitted there was some internal turmoil over how The Distance would come out in final form - either as a double album or a "concept" piece. Ultimately, it was neither. "Punch and I argued about a double album," Seger said. "He kept saving, 'If this is a double album, it won't be out until February.' We finally felt the economy was too bad, not so much in terms of sales but that some of our fans might not even be able to afford it. I want people to have my records, not scrape for them.

'But we literally had 17 songs, enough for a double album. These are the nine best, but the other eight or nine I wanted to use were interesting, a little farther out on the edge. I'm starting to feel real cramped in this single-album format because I write a lot of songs I never use. But I don't like to give them away either, because I never know when they're going to

The "concept" approach was inspired by, of all people, Woody Allen. "I got the idea from the movie Annie Hall," Seger said. "To me, that movie was all about relationships in general. I decided I was going to write an aural Annie

Hall, an album all about the different facets of relationships. The idea of the title originally was the distance between people, you know, the little things that go on within a relationship. I think five of the nine songs still hold to that concept, but obviously songs like Makin' Thunderbirds and Comin' Home don't.'

House Behind A House, one of the album's hardest rockers, does, and it emerged from personal experience. "Jan and I had a bit of a rocky year, and at one of the real low points I moved out into a little house behind a house," he said. "It only lasted about 10 days, but it was long enough for me. I had a drum rhythm machine with me and I started banging on it and playing these maniac lyrics. It's absolutely the most bitter song on the album. The concept is kinda vague but I hope I got it across that sometimes we have a personality we use to make a relationship work that isn't really us, and the second we're not with that person we become ourselves.

Although Seger was "knocked out" the first time he heard the sinewy, Eagles-like ballad Shame On The Moon (the album's only non-Seger tune, written by country star Rodney Crowell), he wasn't overjoyed about his record company's selection of the song as the LP's first single.

"It was done over my and Punch's objections," he said. "We wanted *Thunderbirds*. I don't think *Shame* On The Moon sounds that much like a country song, but I was concerned about the reaction it might cause among AOR stations, because the album is rock and roll. If you don't let the guys at the record company do their job, there's no use having a record company, but we were afraid Thunderbirds may get burned out on album radio before it ever gets a chance to be a single."

His record company's reasoning is obvious: after almost 20 years on the circuit, Seger has become one of the few rock artists whose music and style appeals to parents as well as their kids — just check out the audience makeup at any of his concerts. A plush debut tune like Shame helps the label's No. 1 artist further bridge the generational

"I made a conscious decision when I started this album," Seger claimed. "I was not going to write any midtempo songs or nostalgia songs on the order of Against The Wind or Night Moves. Then when I heard the Crowell thing I said, Well, people expect midtemp stuff from me, so I'll just do somebody else's song. And it probably won't be a hit! I hope I'm wrong."□

Black Sabbath the Butler did it

After 15 Years Of Silence Geezer Sheds Light On Sabbath.



Black Sabbath's Geezer Butler on Ozzy Osbourne: "I may not have the highest professional regard for him at this point, but he's still a friend."

by Andy Secher

s the bassist for Black Sabbath since it's inception in 1969, Terry "Geezer" Butler has continually lived in the eye of rock's most-bombastic musical hurricane. Sabbath's legendary heavy metal machine, fueled by Ozzy Osbourne, Tony Iommi and Ronnie Dio, has always been one of the rock world's most lethal weapons. But as the band enters its 15th year, the Sabs find themselves at a musical crossroad. With the sacking of vocalist Dio and drummer Vinnie Appice in the wake of the band's charttopping album, **Live Evil**, as this conversation took place, Butler had much explaining to do.

Hit Parader: What the hell is going on with Sabbath? It seems like you're self-destructing.

Geezer Bulter: No, not really. Things that have been brewing for quite a while have just come to a head. We were on the road for nine months last year. When you're in constant contact with one another for that long, you can very easily begin to hate each other. Tony lommi and I have been working together long enough to know that we have to keep out of each other's way. Ronnie never learned that.

HP: Rumor has it that he wanted to have the Live Evil album sound quite a bit different than what you and Tony wanted.

GB: That's right. Being a singer, he wanted the vocals to

be very prominent in all the song mixes. He wanted to practically bury the guitar and bass. Obviously, Tony and I weren't very happy with that idea. We told him in no uncertain terms that the key to Sabbath's success has always been the riffs, and we'd be damned if we'd let him change that. It was at that point that we knew our relationship with Ronnie had come to an end.

HP: We've heard from a number of sources that you've asked some of rock's most famous vocalists to join up with you and Tony in a reformed Sabbath. Is it true that you've contacted (ex-Deep Purple vocalist) Ian Gillan about replacing Ronnie?

GB: Well, we didn't actually contact Ian. We thought about him, but we heard that's he's having a great deal of difficulty with his voice, so we never officially approached him about the job. We've considered a lot of people — some of whom I am sure everyone's heard of — but we don't want any of the names leaking out because we don't want any feelings hurt.

HP: What about replacing Vinnie Appice? Is there any chance that Bill Ward would consider coming back? GB: Vinnie was never a full-fledged member of the band. He was a last-minute addition when Bill wasn't able to tour a few years back. If Bill thought he was up to maintaining our touring schedule again he'd, of course, be our first choice. I know he's been trying to get a band together back in England. I haven't spoken to him in a couple of months, but if he's able to straighten himself out, he'd be welcomed back by both Tony and I.

HP: The release of Live Evil was delayed a number of times. First it was due out in November, then December, then January. Was the delay caused by the release of Ozzy Osbourne's Speak Of The Devil?

GB: Not really. We've never considered Ozzy's album to be much competition to ours. You really can't compare the two — his is something of a joke. I think even he'd admit that. If anything, his recording all of our old songs helps us more than it helps him. Tony and I aren't upset at all. The material he's doing is our work, so we get paid every time he sells a record or gets played on the radio. The only reason **Live Evil** was delayed was because we had to change mixing facilities in the middle of working on the album. We wanted everything to sound just right, so we took the extra time to make sure things were perfect.

HP: What was your first reaction when you found out Ozzy had recorded only old Sabbath tunes for Speak Of The Devil?

GB: I thought, 'My God, what a mistake.' From what I understand, the kids — especially in Britain — are giving him a very hard time about it. They feel betrayed that he'd record an album like that — especially using an all-American band. I think it's a rather pathetic attempt. Ozzy obviously went back into the studio and double-tracked all his vocals, and the band sounds like they're playing by numbers.

HP: You seem to have a very negative attitude toward Ozzy, do you ever come in contact with him any more? GB: Actually, I have no ill feelings toward him. We've gotten together for drinks a few times and had a quite enjoyable time. I may not have the highest professional regard for Ozzy at this point, but he's still a friend.

HP: Could you see Tony and yourself ever working with Ozzy again?

GB: Sure, sometime in the future. Maybe we'll get together for a charity benefit or something — he obviously remembers the old material very well. I know Ozzy is quite interested in the idea. It would be exciting. But who knows? When it comes to Ozzy, you can never be sure what's going to happen.□

Ric Ocasek aving read Ric Ocasek's interviews and song tall, dark and solo lyrics, one might expect to meet an austere, remote almost hymorless individual.

Cars' Leader Goes It Alone. by Robyn Flans

remote, almost humorless individual.

"Well, that sounds just like me," laughed the Cars' vocalist/songwriter/guitarist. "People listen to my songs and think I go around in this dark cloud. When I'm writing the songs, I am in that dark cloud. It just depends on what I'm feeling on a particular day. Most

people think I'm going to be real intimidating."

The soft-spoken, 6'3" musician disputed that he is a private person, however. "I don't know how private I am. I get out a lot and do stuff," he argued. Upon hearing "private" defined as "guarded," he finally agreed. "Oh yeah. Yeah, I am about certain aspects of my life. Wanna know about them?" he teased, his blue eyes sparkling

"Why do people think they're not getting to know me?" he asked. "In my songs they're getting a side of me that is really very personal, more so than what they would see on the street. They're getting an inner, thinking part; so actually, they're getting the best part. My lyrics definitely reflect the way I perceive things. They tend to be rather sarcastic.

That is the same outlook Ric has toward the press. After the Cars' self-titled debut album was released, the band was hailed as the top new act of 1978. Critically, the rug was pulled out from under them after their

second album, Candy-O.

"I've never understood it, but I think it all has to do with some sort of elitest attitude: 'I discovered this and now that everyone else has discovered it, it's no longer a discovery for me, so I'm going to go onto something else. Or: 'If my taste is so elite, then if the masses like it, how could it be good?' It doesn't make the music less good, though. I accepted the big build-up on the first album and watched them slowly pull it down on the second and third. I just quit reading it. It was so up and down that I didn't care anymore and now I don't take it to heart, really."

Recording and producing his first solo album, Beatitude, however, meant an even larger responsibility to the public. "I wasn't worried, but I had to decide if I liked my own vocals and making all the decisions without somebody saying, 'Maybe you should do that again.' It was a bit hard to be objective, but I just went on instinct, what I thought was right. Actually, it kind of went quicker without other people to consult.

Beatitude contains several songs written in the first person, a device Ric usually employs to make the songs easier for the listener to relate to, and to distance himself from the material. I Can't Wait is a bonafide love song, one he explained, "that wasn't too hard to write. I thought about the possibility of not presenting it as a love song. That's the way it came out, though.

Since a band member usually cuts a solo album because he is not able to fully express himself within the band context, why was it necessary for Ric to do a solo album when he already writes all the Cars' material?

"For the simple reason that the chance to do the album was available. Also, sometimes I felt that the stuff I would do would get lost in the process of doing it over and over again. On about half this album, I played all the stuff, and for the other things I used whoever I could

Ric might take his solo act on the road for a few scattered performances, but his heart really lies in the studio. He will continue to produce acts as he has in the past, and in the spring he begins work on a new Cars' album. He plans to do quite a few solo albums for Geffen Records as well, so there will not be a shortage of Ocasek lyrics giving fans a fascinating view of the man behind the music.



Ric Ocasek: "On about half of this album, I played all the stuff, and for the other things I used whoever I could find.'

31





Pickortis

by Charley Crespo



Saga, from left: Jim Crichton, Ian Crichton, Michael Sadler, Steve Negus and Jim Gilmour

Canadian Rockers Prove Persistence Pays Off.

he camera crew was preparing to shoot the video for Amnesia, a track on Saga's Worlds Apart LP. The premise of the visual story was that keyboardist Jim Darvl Gilmour was disoriented, suffering from amnesia, while elsewhere, the group performed without him. Two elephants arrived on the set - two because, although the crew only needed one, this was a pair that didn't take to being apart. The elephant which was to star in this mini-epic was painted with what lead singer Michael Sadler thought was house

'One of the cameramen's lights was too close to the sprinkler system, and it blew out all the lights," Sadler recalled. "It was mass confusion and someone shouted 'Gas!' All I heard was a hissing sound and I felt some kind of liquid dripping all over me. I thought the building was going to burst into flames in two seconds. The elephants were freaking out and making tremendous noises, and when you're in close quarters like that, you feel like there's no place to go. The threat of a stam-

pede in a room that was only 20 feet by 20 feet was not very comforting."

The situation remained in control, as it turned out, but not all of the paint came out in the wash — the elephant went back to his home looking slightly pink. That video and another for On The Loose have helped give the Canadian quintet visibility in the United States.

All systems are now go for Saga. The band has opened major U.S. concert tours for Jethro Tull, Pat Benatar and Billy Squier over the past year, and has received considerable rockradio airplay with cuts off Worlds Apart. The last time the group attempted to break the U.S. was in 1978, when a self-titled debut album was released and not promoted by their record company. According to Sadler, the group had a two-album contract then, but after the first record was released, the company told Saga the second album wouldn't be promoted either, so would the group just rather have the contract back? The group took the contract and abandoned the States, concentrating on the

European market, particularly Germany, where Saga's debut album was a hit.

In nurturing the European market, however, the group had to forsake its home base. Saga had honed its sound on the Ontario bar circuit for the first six months, but gave it up once its members walked into the recording studio. By 1979, two Saga albums were already available in Canada, but the group hadn't backed either with Canadian concert dates.

'It got very heavy at one point in terms of being lowprofile in our home country," said Sadler, "so much so that people in Canada, even in Toronto, our home town, actually thought we were a German band. We were on tour in Germany with Styx when a Toronto radio station had a poll where listeners were to phone in and nominate their favorite Canadian band. Somebody phoned the station and said they'd like to nominate Saga and the deejay said, 'Oh that's great. I like Saga a lot too, but unfortunately, this is a Canadian rock band poll and they're from Germany.'

When we found out, I said, 'Hold it, something's got to be changed, this is home.' We proceeded to do a tour of Canada, and I was going out and saying, 'Yes we are a Canadian band.'

Saga now consists of Sadler on vocals and keyboards, Gilmour on lead keyboards, Jim Crichton on keyboards and bass, brother Ian Crichton on guitars and Steve Neguson drums and percussion. The group has recorded five albums, and while Worlds Apart was released in September 1982 in the States, it was released in other parts of the world a year earlier. In fact, Saga's current album in Europe is a live album called In Transit.

'Saga is a group of musicians very dedicated to the project we're working on,' said Sadler. "Musically, we've tried to come up with a blend of aesthetic artrock, but with a very, very driving rhythm section. It's the best of both worlds. You can sit with headphones and the lights off and get into the music that way, or it can be very much body music, satisfying the hard rockers. It's a strong blend of those two feelings."

Shooting States by Charley Crespo

Moving Pictures

e put a lot of work into Australia, going out and pleasing people. There are lots of bands who get a hit single through radio or television, but that's not enough. Videos aren't enough. Australia is a land of drinkers and a lot of people saw us in pubs."

Moving Pictures was founded in 1980 after lead vocalist Alex Smith stumbled across the Great Dividing Band in a club. Charlie Cole, an American who'd been living in Australia since age six, was tickling the keyboards with just the rock and roll touch Smith was looking for. Bassman Ian Lees fell in with Smith and brought along drummer Mary Meyer. Guitarist Garry Frost and saxophonist Andrew Thompson joined later that year. The group has had hits Down Under, and now What About Me off the Days Of Innocence album has begun to make an impression Stateside.





Gary Moore

avid Coverdale of Whitesnake has called Gary Moore "the best guitarist in the world."
Ozzy Osbourne has called him "an ugly, nasty cunt."
Who is this man that is making such a radical impression on rock and roll's hierarchy?

Moore is probably best known for his years as lead guitarist in Thin Lizzy, though some of his finest playing was heard when he toured as Greg Lake's guitarist about a year ago. With his second solo album, Corridors Of Power, he is out to establish his own name The help of lan Paice. Neil Murray and Tommy Eyre — all veteran hard rockers — was used to good measure on this album. Always Gonna Love You may be the track to earn this English guitarist an American following.

Janet Jackson

After over a decade in the music business, the Jacksons remain the hottest singing family in the world. While Michael duets with Paul McCartney and teams up with Eddie Van Halen, and Jermaine records with Devo, the youngest member of the family, 16-year-old Janet Jackson, juggles both music and acting careers. Janet was a regular on Norman Lear's Good Times and is now on Diff'rent Strokes.

Janet began performing at age seven in a family revue in Las Vegas. Two years later, she sang before nationwide audiences when the Jackson Five had a summer variety show on CBS-TV. No one heard her sing again until last year, on Diff'rent Strokes. To her family's string of hits she has added Young Love, from her self-titled debut album.





Vandenberg

The latest entry in the rock and roll "greatest guitarists" contest is Adrian Vandenberg, leader of the Dutch hard-rock band that bears his surname. Adje, as his friends call him, has played sessions and with other bands back home, but now the new band is aiming to take on the world. When his previous group broke up, Adrian did nothing. A year later, he decline and Ulriah Heen songs, He

music. He sought out a singer he had once seen performing Led Zeppelin and Uriah Heep songs. He tracked down Bert Herrink, who hadn't sung in four years and was repairing vacuum cleaners and TV sets. Once they began jamming with bassist. Dick Kemper and drummer Jos Zoomer, they knew they had a winning combination. The group is represented in the U.S. with a self-titled debut album.

FOREIGNER JURE BOX HEDDES

by Andy Secher

Anglo-American Quartet Strut Their Stuff With Records.

ou Gramm, Dennis Elliott, Mick Jones and Rick Wills strolled into a midtown Manhattan restaurant and plucked themselves down at the counter. It was a sight that bordered on incongruous. The four members of Foreigner reportedly raked in over a million dollars each last year from album sales and concert revenues, yet the restaurant they had chosen to visit was a sleazy, grease-covered diner in the heart of New York's infamous ghetto, Hell's Kitchen.

"I'll have a burger and a coke," Wills said as his cohorts continued to study the ketchup-stained menu. "The same for me," Gramm chimed in. Elliott didn't want to be bothered. He was preoccupied with looking for a song on the diner's large silver jukebox. "Ah, here's one," the curly-haired drummer shouted as he dropped his quarters in the slot and pressed selection K-13. Almost instantly, the strains of Foreigner's Hot Blooded filled the crowded pisshole with its vibrant sound. As Elliott triumphantly walked back to his comrades, Wills flashed him a quick smile. "Good

choice," he added with a wink.

When a band has enjoyed the success of Foreigner, "slumming it" every now and then can be a nice change of pace. Actually, the group's visit to the grease palace called the Munson Diner was arranged to coincide with the release of the band's greatest hits album, **Records**. With the LP's cover and inner-sleeve photo depicting what Wills called the diner's "music and grime" motif, the album emphasizes the fact that

Foreigner, from left to right: Lou Gramm, Dennis Elliott, Mick Jones, Rick Wills.





Foreigner's amazing string of charttopping hits have made them rock's ultimate jukebox heroes.

"We've always had a very commercial ear in this band," guitarist Mick Jones explained. "It's not so much that we've set out to write hit singles. It's more that the natural direction in which our music has gone has always had a very accessible quality to it. When we go into the studio to work on an album we're always thinking about writing songs that are compact, distinctive and memorable. Everybody in this band has been in the business for a long time. We're not concerned with making music to satisfy our egos; we're trying to create songs that will satisfy our fans. We've always been labeled as a hard-rock band, but I think we're a lot more diverse than that.'

Never has Foreigner's musical diversity been more evident than on Records. From the funky rhythms of Urgent to the soaring pop energy of Feels Like the First Time, the band's greatest hits album stands as a veritable encyclopedia of rock-and-roll styles.

'We've always been pretty adventurous in regard to the influences we've brought into the band," Jones said. "The music we play reflects the material we listened to when we were first getting interested in rock and roll. That includes everyone from Buddy Holly and Gene Vincent to people like Marvin Gaye and what was then called 'race' music. I guess you can mature as a performer and musician," he added with a smile. "but those early influences stay with you your entire life.

Our goal has always been to take those influences and build upon them to make our own sound," he

continued. "We've all always liked R&B for instance, and that's evident on a lot of our material. We may have taken off some of the rough edges and made it more palatable for the masses, but underneath it all is still the same energy and feel that made music so exciting to us when we were growing up.

Despite their lingering affection for vintage rhythm and blues, Foreigner — along with such bands as REO Speedwagon and Journey - has often been criticized for creating what one writer called 'mindless rock and roll." With their high-gloss studio polish and fondness for instantly memorable pop hooks, they have created a platinum-coated sound that is satisfied never to test the walls of rock convention. Jones, in particular, seems to revel in his image as a worldly, clean-cut businessman. This image has pervaded Foreigner's style with a cool, calculated professionalism that is, in fact, far removed from the band's raw R&B influences.

"We still feel we have something to prove. We look at every album as a possible turning point in our career.

"You would need to be rather naive to think that this isn't a business," Mick said with a laugh. "Of course, the music must always come first, but you have to act like a professional and perform like one in order to survive. I surely don't see anything wrong with acting in a professional manner as long as it doesn't affect your artistic credibility. Foreigner has always strived to make music that has a distinctive quality. We may have fallen short of that goal from time to time, but I can assure you that it wasn't from lack of trying. We're not out to revolutionize rock and roll; we're just trying to make good, solid music.

Emerging from the splinters of such British groups as King Crimson and Spoc y Tooth, as well as from a little-known American band called Black Sheep (which released two albums during the mid-'70s that featured a vocalist named Louis Grammatico), Foreigner took the rock world by storm with the release of its selftitled debut album in 1977. With Jones' simple yet clever guitar licks leading the way on Cold As Ice, Feels Like The First Time and Long, Long Way From Home (all of which are featured on Records), Foreigner melded their divergent backgrounds with an affinity for

studio technology to create music that was state-of-the-art rock and

Originally a sextet that included keyboardist Al Greenwood, bassist Ed Gagliardi (replaced by Wills in 1979) and multi-instrumentalist Ian McDonald in addition to the creative nucleus of Jones, Gramm and Elliott, Foreigner's popularity continued to soar with their next two albums. Double Vision and Head Games. Those discs presented the solid gold favorites Hot Blooded and Dirty White Boy (also featured on Records), which helped solidify the band's reputation as one of the most versatile and popular hard-rock bands around.

Those albums were so much fun," vocalist Gramm recalled. "The pieces just fell into place when we stepped in the studio. I remember the first time we all went in to record. We could just feel the chemistry working. What happened, though, was after Head Games we noticed that we had become locked into a pre-ordained musical formula. That took a lot of the fun out of making music. We decided to make some changes before we went in to record 4, so we streamlined our lineup down to a quartet. We weren't sure if that would work," he smiled, "but by now everyone realizes that things turned out pretty well.'

Pretty well, indeed! 4 emerged as Foreigner's most successful album, producing two No. 1 singles, Waiting For A Girl Like You and Urgent, and selling over three million copies. As Gramm indicated, Foreigner had rallied from their internal difficulties to produce their most adventurous

and satisfying album.

Now with the release of Records. Foreigner can afford to look back over the last six years with a smile of accomplishment. Perhaps no other rock-and-roll band has enjoyed such a stranglehold on the Top-10 charts. With total disregard for such trends as disco and new wave, Foreigner has continued to crank out an infectious pop-rock sound turning on millions of rock fans around the world.

We still feel we have something to prove," Jones said. "We look at every album as a possible turning point of our career. We still have a very strong desire to keep making the best music we can. The money and the attention will never change that. That's why we spent nine months on the road last year. Believe me, we didn't need the money. We did it because we honestly enjoyed it. As long as we can keep that attitude," he added with a contented grin, "we'll be around for a long time to come."



INSTRUMENTALLY SPEAKING

-by Michael Shore-



e know what you Hit Parader readers want. You want guitars. Electric guitars — nice ones, that look and sound great and don't cost an arm and a leg Well, we have some deals for you!

humbuckers and a coil-tap. you can go from a double-coil's fat, sweet, sustained sound to a single-coil's thin, sharp, piercing sound at the flick of a switch. The Vantage "Avenger" line includes the 310, a "lead" model with one double-coil humbucker in the bridge position, also make note of the 325, with two humbuckers, all come with coil-tap switches, in sleek, modified-Stratocaster shapes.

Vantage also makes a Strat copy, the Avenger 330, with three single-coil pickups, 5 position pickup selector, an optional built-in tremolo arm and gold control knobs. At the bargain price of \$300 or under. But, provided you still can't afford one of Fender's own recently reissued Vintage Strats (as covered in the first Instrumentally Speaking a few months back), probably the best Strat-copy is the S-500 by G & L.

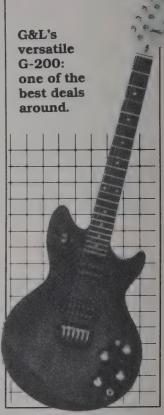
For a little over \$500, the G & L S-500 has three "magnetic field" single-coil pickups (with smoother response, higher output and less "hum" than traditional single-coils), 5-position pick-up-selector switch, built-in tremolo, and a sort of "automatic coil-tap" feature giving you a humbucking effect when coupling the middle pickup with either the led or rhythm pickups.

Gibson recently brought out another Strat-style guitar, the Victory MV-10, also with three pickups (one double-coil rhythm pickup, one single coil "super-stack" middle pickup, and one split-coil, or "coiltapped," humbucker in the bridge position) and a Stratstyle body. The MV-10, like the G & L S-500 sells in the \$500 range.

With all these Strat-inspired take-offs, the people at Fender haven't been sitting around twiddling their thumbs. For one thing, there's the Fender Bullet budget line of guitars and basses, selling for \$250 or less: the bodies are sleeker Telecaster-styles, and the pickups are flat white rubber rectangles, reminiscent of the old Mustang pickups. In some Bullet models, the bridge tailpiece is part of the pickguardplate - a dangerous situation. Still, the guitars look and sound fine for the price.

Fender, like Vantage, has come out with one of this column's picks as Guitar Deal of the Year: The Lead III (like many Vantage models) has two humbucking pickups, master volume and tone controls, as well as three-position coil-tap switch all in a Stratlike model selling for under \$300! Yes, and it's got the magic Fender name right there on the classic elongated-triangle headstock.

There's also the Lead II, with two single-coil pickups and coil-tap switch, and the Lead I, with a single lead-position humbucker and coil-tap. All



are priced around \$250. Are these better deals than the Vantage Avengers, which sell for comparable prices? It's hard to say, though psychologically, many people probably do feel better having an established name like Fender.

About the only other deal to match the Vantages and the Fender Lead III is another G & L model, the G200. This instrument is basically identical to the Fender Lead III except that it has two volume and tone controls (one for each pickup) and comes in a one piece wood body for better sustain - still. it sells for under \$350. Whichever way you go, you can't go wrong with any of these babies. It's a happy dilemma when your biggest problem is simply having to decide between two or three incredible bargains.

Space limitations prevent us from telling you this time about all the different guitar deals—Peavey's "T" series of low-priced axes, Epiphone's Gibson copies, the various portables and "baby" guitars, the ultra-sleek new Steinberger bass and its Kramer "Duke" clone, etc. That'll all just have to wait until next month. □



Joe Perry with his Telecaster. Will such Fender legends become obsolete.

Take the vantage budget guitar line, by Long Island, New York's Music Technology Inc. All the Vantage guitars feature solid maple necks, and light, well-balanced ash bodies for decent sustain and a great degree of "playability." A great feature of nearly all Vantage models is a "coil-tap switch. What a coil-tap does is effectively turn one guitar into two, by turning a double-coil "humbucking" pickup (like the ones on Gibson guitars) into a single-coil pickup (like those on Fenders).

In quitar with double-coil

Vantage also makes the VS600 solid-body series, again with two humbuckers and coiltap switches, Gibson SG symmetrical double-cutaway bodies and snazzy maple-andwalnut neck extension inlays. There's also the 575-V, with two humbuckers in a body shaped like Gibson's famed "Flying V." All of these guitars look and sound great, and have the coil-tap's added bonus of great versatility - nobody would ever guess you can buy them for between \$200 and \$300! MTI has some real winners here

Rocking Roll of the Portable

-compiled by Bob Grossweiner-

Each month Hit Parader features the all-time favorite recordings from the turntables of today's most popular artists. This issue we are pleased to present the lists of three of rock's most exciting guitarists: Adrian Smith, Kelly Johnson and Ross "The Boss" Funichello.

ADRIAN SMITH, guitarist, vocalist, Iron Maiden

- 1. Machine Head, Deep Purple
- 2. Free Live. Free
- 3. Van Halen II, Van Halen
- 4. Crimes Of Passion, Pat Benatar
- 5. Performance: Rockin' The Fillmore, Humble Pie
- 6. Jailbreak, Thin Lizzy
- 7. Captured Live, Johnny Winter
- 8. Strangers In The Night, UFO
- 9. Who's Next, the Who
- 10. Fleetwood Mac's Greatest Hits, Volume I (British import), Fleetwood Mac



KELLY JOHNSON, lead guitarist, Girlschool

- 1. Aladdin Sane, David Bowie
- 2. Abbey Road, the Beatles
- 3. Scary Monsters, David Bowie
- 4. Hunky Dory, David Bowie
- 5. The Rise And Fall Of Ziggy Stardust And The Spiders From Mars, David Bowie
- 6. Assemblage (import), Japan
- 7. Revolver, the Beatles
- 8. The Idiot, Iggy Pop
- 9. Heroes, David Bowie
- 10. Electric Warrior, T. Rex



ROSS "THE BOSS" FUNICHELLO,

lead guitarist, vocalist, Manowar (formerly with the Dictators, Shakin' Street)

- 1. Sabbath, Bloody Sabbath, Black Sabbath
- 2. Live at Leeds, the Who
- 3. Disraeli Gears, Cream
- 4. Are You Experienced?, the Jimi Hendrix Experience
- 5. Mountain Climbing, Mountain
- 6. Die Meistersinger von Nurnberg, Richard Wagner, performed by the New York Philharmonic Orchestra, conducted by Leonard Bernstein
- 7. Beck, Bogert And Appice, Beck, Bogert and Appice
- 8. Led Zeppelin, Led Zeppelin
- 9. Birds Of Fire, Mahavishnu Orchestra
- 10. Made in Japan, Deep Purple



HIT PARADER ROCK POLL

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(Creatures Of The Night)
LPs

On the coupon below list your three favorite rock acts, the acts you would most like to read about in **Hit Parader**. Not only will this help us provide the kind of coverage you want, but in our January, 1984 issue we will announce the winner: THE MOST POPULAR ROCK ACT IN AMERICA!

Also on the coupon check the album of your choice. Each month we will choose twenty respondents at random and mail out the free LPs.

Entries received after May 1, 1983 are not eligible.

List your three top rock acts and mail this coupon to: Hit Parader Charlton Bldg.

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1.
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Name
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Zip
□ SAMMY HAGAR

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The Hit Parader staff issues this challenge: We dare the rock stars to take us on in sports competition. Various events include pinball, ping pong and pool. Other sports will be considered, including mud wrestling (with the proper party, of course). Results will be announced in these pages.

"I play the road crew and I usually lose; it depends on how much I drink," UFO's jovial Phil Mogg confessed at the start of a billiards match against **Hit Parader**. The heavy metal vocalist jokingly added he'd been playing pool since tables were brought to England. Prior to that, he played snooker, a game similar to billiards. A bit unsure, he asked for a briefing on how the American sport was played.

"I've never in my life heard these rules," quipped the enthusiastic Englishman, bouncing the fat end of his cue stick off the floor. "I saw that Paul Newman movie, **The Hustler**."

Mogg took his first shot, scattering the 15 balls. He bent his knees, expecting a slow moving ball to drop into a corner pocket. It didn't.

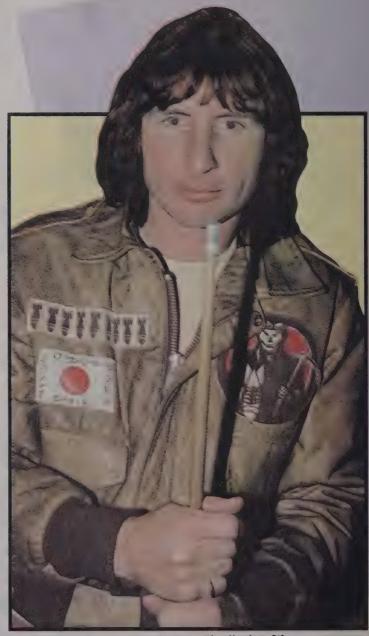
"You realize I can't lose this game," he said. "The dignity of the group is at stake—as if we had any."

The competition got off to a slow start. For a while, the score was low, but close. As the game progressed, each player latched onto one good hot streak. Once **Hit Parader** took the lead, however, there was no turning back. The game was high-spirited, broken up by absurd and embarrassing moments like when **Hit Parader** knocked the cue ball off the table. ("No trick shots," shouted Mogg.)

"This has been an education," Mogg summed up after finally losing. "I'm giving up pool and going back to soccer."

"You wanna play ping pong?" asked Hit Parader.

"You wanna play drinkathon?" Mogg retorted.□



Phil Mogg: "I can't lose this game. The dignity of the group is at stake."

Giuitar Greats by Steve Gett

n response to our readers' demands for more insight into their favorite guitar heroes, **Hit Parader** is proud to present **Guitar Greats**, a new column designed to tell you everything you've ever wanted to know about rock's axe legends. In this issue we present Judas Priest's dynamic guitar duo, K.K. Downing and Glenn Tipton.





Glenn Tipton (left) and K.K. Downing display their new stage costumes.

GLENN TIPTON

WHEN DID YOU BEGIN PLAYING GUITAR: 13 years ago. WHY DID YOU START: Because my brother played. FIRST TYPE OF GUITAR: A Hofner — then I got a Rickenbacker.

MUSICAL TRAINING: Plano.

EARLY INFLUENCES: Freddie King, B.B. King and, later on, Jimi Hendrix.

FIRST PUBLIC PERFORMANCE: When I was about 20 at Henry's Blues House in Birmingham, England.

FIRST APPEARANCE ON RECORD: With Judas Priest on the Rocka Rolla album.

RECORDING BANDS: Judas Priest.

OTHER VINYL APPEARANCES: None.

EQUIPMENT (LIVE): Fifty-watt Marshall amps, Marshall 4x12 cabinets and a custom pedal board. The effects on that include treble boost, MXR distortion, MXR flanger, phaser, various graphics, a digital delay and a sustain unit. There's also an Echoplex. The guitars I use are standard (Gibson) SG, my (Fender) Stratocaster, and occasionally a (Gibson) Les Paul.

STUDIO EQUIPMENT: In the studio I tend to use my old pedal board for basic rhythm because it's very good and gives a smoother sound. On the whole though, I stick to

the same guitars and amps I use on stage.

MOST MEMORABLE SOLO ON RECORD: I suppose Beyond the Realms of Death (on Stained Glass) is the one people tend to mention most often, but there are others that are equally important to me. In fact, I consider every solo I play to be important.

OTHER GUITARISTS YOU ADMIRE: That's a tricky question. I don't consciously sit down and listen to other guitarists, although I'm aware of who's around.

K.K. DOWNING

WHEN DID YOU BEGIN PLAYING GUITAR: About 11

years ag

WHY DID YOU START: I was around at the time Hendrix, Cream and Deep Purple were starting to happen. That whole scene influenced me and thousands of others. FIRST TYPE OF GUITAR: The first one I had was one I made myself. I had the body and then I got a couple of pickups and some machine heads. But the first respectable one I had was a (Gibson) SG junior.

MUSICAL TRAINING: None.

EARLY INFLUENCES: Again, I'd have to say Cream and Hendrix.

FIRST PUBLIC PERFORMANCE: Essington Working Men's Club.

RECORDING BANDS: Judas Priest.

OTHER VINYL APPEARANCES: Nothing at all — I'm dedicated and loyal.

EQUIPMENT (LIVE): Marshall 4x12's and 50 watt amps. Guitars — (Gibson) Flying V's and Stratocasters. Effects — just about everything: echo, wah-wah, phase and overdrive.

STUDIO EQUIPMENT: It doesn't vary too much but we're always trying out different techniques to create a better and more-modern sound — not everybody gives their secrets away though!

NUMBER OF GUITARS OWNED: About 12.

MOST MEMORABLE SOLO: Sinner (on Sin After Sin). OTHER GUITARISTS YOU ADMIRE: I've got regard for a lot of guitarists and it's hard to name specific ones. But I guess there's the usual ones like Michael Schenker, Eddie Van Halen and Ulrich Roth.□

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TOO MUCH LOVE TO

(As recorded by Crosby, Stills & Nash)

STEPHEN STILLS GERRY TOLMAN

Can I sing a song to the women
Take a look at what you might be
missin'
With a certain love that you know

With a certain love that you know will stand

It takes a good woman and a good man
I believe.

I believe, I believe enough Don't I

I believe when I see her eyes
I believe there is too much love to
hide.

Boy don't stand there in the shadows Let her know you care about what she knows

Turn your mind into a window And the listener will lead who follows I believe.

I believe, I believe enough
Don't I
I believe when I see her eyes
believe there is too much love to

hide

If you don't trust at all
You lose
You are bound to fall
Lost behind your wall.

I believe, I believe enough Don't I

I believe when I see her eyes
I believe there is too much love to hide.

So you know now
You found out
This is the kind of love you can shout
about
Leave your loneliness to the past
This is the kind of love that's gonna
last
I believe.

I believe, I believe enough
Don't I
I believe when I see her eyes

I believe when I see her eyes
I believe there is too much love to
hide.

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YOUR LOVE IS DRIVING ME CRAZY

(As recorded by Sammy Hagar)

SAMMY HAGAR

I don't mind
When you act your age
It suits me fine
That you treat me like a child
And I can't deny
When I'm with you
That you step outside of all those
fears locked up inside.

Your love is driving me crazy Your love just takes me away Your love is driving me crazy It takes me all the way.

What I like
Is what you've got to offer
Just my type
Don't mind playing on the edge.

Your love is driving me crazy Your love just takes me away Your love is driving me crazy It takes me all the way yeah.

Lead me to forbidden doors
You know I'm yours
Yeah you got it
Yeah I want it
Don't you know It baby.

Right on time
A tight fit right on the money
So sublime
Hot sweet cherries on the vine.

Your love is driving me crazy Your love just takes me away Your love is driving me crazy Takes me all the way yeah.

Your love is driving me crazy Your love just takes me away Your love is driving me crazy And your love just takes me away oh yeah

Your love.

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LITTLE TOO LATE

(As recorded by Pat Benatar)

ALEX CALL

I hear you had a good offer
Down on Third Avenue
You tell me that was the reason
For what you, you put me through
yeah

Now you come collapsin' back I feel the heat of your attack Want me to take you back I'm givin' you the sack So don't waste your time.

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta

You can cry to me baby
But there's only so much I can take
Oh it's a little too little
It's a little too late.

You say you had a good time
Did ya' think it was for free
And how much did it get ya'
All their flattery
And now you come back
Runnin' for protection
You've been bitten by love
And stung by rejection
You can't connect
What did you expect
I'm just gettin' over you.

it's a little too little

It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta

You can cry to me baby
But there's only so much I can take
Oh it's a little too little
It's a little too late.
(Repeat)

It's a little too little
It's a little too late
I'm a little too hurt
And there's nothin' left that I gotta
say

Well you can cry to me baby But there's only so much Only so much I can take Oh it's a little too little It's a little too late.

it's a little too little
it's a little too late
I'm a little too hurt
And there's nothin' left that I gotta

Well you can cry to me baby 'Cause there's only so much Only so much I can take Oh it's a little too little It's a little too little It's a little too late.

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WINDS OF CHANGE

(As recorded by Jefferson Starship)

JEANNETTE SEARS PETE SEARS

Walk softly through the desert sand Careful where you tread Under foot are the visions lost Sleeping not yet dead.

Winds starting to how! (Hang on) The beast is on the prowl (Hang on) Can you hear the strange cry Winds of change are blowing by.

(Hang on)

Mountains crumble and cities fall Don't come to an end Lie scattered on the desert floor Waiting for the wind.

> (Hang on) Winds starting to howl (Hang on) The beast is on the prowl (Hang on)

Can you hear the strange cry Winds of change are blowing by.

You got your life planned carefully But you left out one detail The hidden hand deals just one round And the winds of change prevail.

(Hang on) Winds starting to howl (Hang on) The beast is on the prowl (Hang on) Can you hear the strange cry Winds of change are blowing by.

Walk softly through the desert sand Old dreams lead the way Nothing new in the sands of time Just changes every day.

(Hang on)

It's starting again (Hang on) There's no shelter from the wind (Hang on) Like a fire from the sky Winds of change are blowing by.

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I LOVE IT LOUD

(As recorded by Kiss)

GENE SIMMONS VINCENT CUSANO

Hey, hey Hey, hey Stand up You don't have to be afraid Get down Love is like a hurricane Street boy No I never could be tamed Better believe it Guilty 'til I'm proven innocent Whiplash heavy metal accident Rock on I wanna be president.

'Cause I love it Loud I wanna hear it loud Right between the eyes Loud I wanna hear it loud No I want no compromise.

Turn it up Hungry for the medicine Two fisted to the very end No more treated like aliens We're not gonna take it No lies no more alibis Turn it up Got me hypnotized

Rock on Won't be tranquilized.

'Cause I love it Loud I wanna hear it loud Right between the eyes Loud I wanna hear it loud i don't want no compromise I love it Loud I wanna hear it loud Right between the eyes Loud I wanna hear it loud I don't want no compromise Hey, hey Hey, hey.

Headline jungle is the one rule Front page roar of the nation cool Turn it up This is my attitude Take it or leave it.

Loud I wanna hear it loud Right between the eyes Loud I wanna hear it loud I don't want no compromise I love it Loud I wanna hear it loud. (Repeat)

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I'M ALIVE

(As recorded by Nell Diamond)

NEIL DIAMOND DAVID FOSTER

Take a walk
You can hardly breathe the air
Look around
It's a hard life everywhere
People talk
But they never really care
On the street
There's a feeling of despair.

But every day
There's a brand new baby born
And every way
There's the sun to keep you warm
And it's alright
Yeah it's alright.

I'm alive

And I don't care much for words of doom

If It's love you need
I've got the room

It's a simple thing that came to me

And I thank God
I'm alive
I'm alive.

Every night
On the street of Hollywood
Pretty girls
Want to give you something good

Love for sale
It's a lonely town at night
Therapy
For a heart misunderstood.

But look around
There's a flower on every street
Look around
Well it's growing at your feet
And every day
You can hear me say.

I'm alive
I wanna take all that life has got to give
All I need is someone
To share it with
I've got love
And love is all you really need to live
I'm alive.

And every day
There's a brand new baby born
And every way
There's enough to keep you warm
And it's okay
Hey I'm glad to say.

I'm alive

And I don't care much for words of doom

If it's love you need
I've got the room

It's a simple thing that came to me
When I found you
I'm alive.

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ON THE LOOSE

(As recorded by Saga)

MICHAEL SADLER
JIM CRICHTON
IAN CRICHTON
STEVE NEGUS
JIM GILMOUR

One day you feel quite stable
The next you're comin' off the wall
But I think that you should warn me
If you start heading for a fall
I see the problem start
I watch the tension grow
I see you keeping it to yourself
And then instead of reaching
conclusions
I see you reaching for something
else.

No one can stop you now Tonight you're on the loose No one to tell you how Tonight you're on the loose. (Repeat)

I see no harm or danger in escaping
If the method suits the style
We put the mind on idle
And let the others take it for awhile

When the pace is too fast
And I think I won't last
You know where I'll be found
I'll be standing here beside myself
Getting ready for the final round.

No one can stop me now Tonight I'm on the loose No one to tell me how Tonight I'm on the loose. (Repeat)

The time we feel most stable
Is the time we're comin' off the wall
And there's every indication
We may be heading for a fall
So let the problems start
And let the tension grow
We'll be keeping it to ourselves
And while they're busy reaching
their conclusions
We'll be reaching for something

No one can stop us now Tonight we're on the loose No one to tell us how Tonight we're on the loose. (Repeat)

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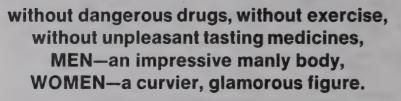
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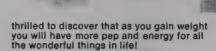
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LOVE ME AGAIN

(As recorded by the John Hall Band)

JOHN HALL

Something in the stars must be changing

Something in your heart has to grow You tell me everything but what you're feeling

But after all this time girl I think I know

That what you want everyone needs I only hope you can get it from me

I want you to love me I want you to love me I want you to love me again.

How could I have taken love for granted

A love that was so sweet and so strong

But before I saw it happening I'd stayed away too long And the flame that once burned so high Barely flickers when I look in your

Day after day I can feel you changing

eyes.

Turning away from the love we share.

i don't know what kind of man you'll turn to

I only know how lonely you have been

But I don't want to start with someone new

And I can't stand to think of you with hlm

And I want no other eyes to see All the secrets you once showed to

Maybe you were just too understanding Copyright © 1982 by Siren Songs.

TWILIGHT ZONE

(As recorded by Golden Earring)

G. KOOYMANS

Somewhere in a lonely hotel room It's two a.m. The fear has gone I'm sitting here waitin' The gun is still warm Maybe my connection is tired of taking chances Yeah there's a storm on the loose Sirenes in my head I'm wrapped up in silence All circuits are dead

Cannot decode my whole life spins into a frenzy.

Help I'm steppin' into the twilight zone

The place is a madhouse Feels like being cloned My beacon's been moved under moon and star

Where am I to go Now that I've gone too far Soon you will come to know When the bullet hits the bone Soon you will come to know When the bullet hits the bone.

I'm falling down a spiral **Destination unknown** A double crossed messenger All alone Can't get no connection Can't get through where are you.

Well the night weighs heavy On his guilty mind This far from the borderline And when the hitman comes He knows damn well he has been cheated And he said. (Repeat chorus)

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SLIPPED, TRIPPED AND FELL IN LOVE

(As recorded by Foghat)

GEORGE JACKSON

I knew from the very beginning What you had in mind But I said to myself Baby you're gonna just waste your

But somehow during the night baby Things started to get out of hand And I found myself falling in love again.

Yeah I slipped, tripped, fell in love Fell in love with you baby Yes I did Slipped, tripped, fell in love

Fell in love with you baby oh yeah.

Getting stuck on you baby Was the last thing I had in mind But now you got me wanting you Baby wanting your love all the time When you touch me baby I just lose control

And I find myself wanting more of you down in my soul.

Yeah I slipped, tripped, fell in love Fell in love with you baby Yes I did

Slipped, tripped, fell in love Fell in love with you baby oh yeah.

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THE BLUES

(As recorded by Randy Newman and Paul Simon)

RANDY NEWMAN

He's gonna tell you 'bout his dear

old mother
Burned up in a factory in Springfield,
Mass.
He's gonna tell you 'bout his baby
brother
Hustlin' down the city streets
And selling his ass for a dollar bag
He's gonna tell you 'bout his Uncle
Neddy
Locked up in a prison out in Oregon

friend Eddie
Killed in a bar fight with a pair of
marines and a sallor oh.

He's gonna tell you 'bout his best

He's got the blues
This boy has got the blues
You can hear it in his music
He's got the blues
This boy he's got the blues
You can hear it
You can hear it.

When I was nine years old
My daddy ran away
With a woman he met on a train oh
His little boy
Ran to the room
Where his plano
Lay in wait for him
He played and he played
He played and he played.

He's got the blues
This boy has got the blues
You can hear it
You can hear it
He's got the blues
This boy has got the blues.

A year ago I met a girl I thought we'd hit a massive groove But she dumped me And all we'd hit were the blues.

He's got the blues
This boy he's got the blues
You can hear it in his music
He's got the blues
This boy has really got the blues.

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THE ONE THAT REALLY MATTERS

(As recorded by Survivor)

JIM PETERIK

I know your mind
Like the back of my hand
A race that I ran before
Are you so blind
That you turn your back on love
And slam the door
If you're searchin' for somethin'

more
Have a good time
But if you'd follow your heart
You're gonna find.

I'm the one, the one
The one that really matters
The one that really cares
The one when your whole world is
shattered
Snap your fingers and I'll be there.

He's your brand new toy
You could break that poor boy in
two
If that's your style
I should have known from the start
This heart wants no part of you
If you're still the same girl I knew
All in good time
You're gonna follow your heart

You're gonna find I'm still.

Someone new

The one, the one
The one that really matters
The one that really cares
The one when your whole world is
shattered
Snap your fingers and I'll be there.

Like the back of my hand
A race that I ran before
Are you so blind
That you turn your back on love
And slam the door
If you're searchin' for somethin'
more

I know your mind

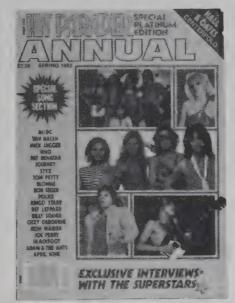
Have a good time
But if you'd follow your heart
You're gonna find.
(Repeat chorus)

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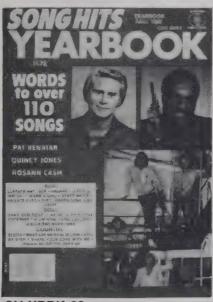
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CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now: however, if there's anything else I can do for you, I'd be glad to . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's done! The people who do these things for you will remember what they did, but not why!

FUN POWER-T00!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command . ." Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out If he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound Truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

mand."
You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you... and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience... time after time. For example...

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen every

Unusual? Not at all . . . things happen every day with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—
Mrs. Thelma J. reports, "I needed money badly."
Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!
In all history, few indeed are the ones who

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

" Minute #1-Fill out the No-Risk Coupon and

* Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically. After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more! Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away! Larry S. wanted to see his girlfriend—although Larry S. wanted to see his girlfriend—aithouthe had no idea where she was—and no way

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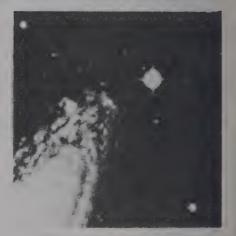
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contacting her by letter or phone. From far away he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief. And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

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So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE... filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world... and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

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DREAMIN' IS EASY

(As recorded by Steel Breeze)

KEN GOORABIAN

You can call me at midnight 'Cause I'll be waiting at home And I'm impatient to answer Got my hand on the phone But it just doesn't ring That don't mean a thing.

If I could get you to see me
It would make my day
I really think you could love me
There's only one thing to say
Every time I call there's never any
answer at all.

Dreamin' is easy
But no one likes to dream alone
Dreamin' is easy
But no one likes to dream
No one likes to dream alone.

I don't know how to reach you If I could just break this spell I really think you could love me There's only one way to tell

Every time I call there's never any
answer at all.

Dreamin' is easy
But no one likes to dream alone
Dreamin' is easy
But no one likes to dream
No one likes to dream alone.

When will you realize
I just won't go away
Not unless you say it from your heart
When will you realize
It could happen any day
It could have been like that from the

You can call me at midnight 'Cause I'll be waiting at home And I'm impatient to answer Got my hand on the phone But it just doesn't ring That don't mean a thing. (Repeat chorus)

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YOU CAN'T HURRY LOVE

(As recorded by Phil Collins)

EDDIE HOLLAND LAMONT DOZIER BRIAN HOLLAND

I need love, love Ooh to ease my mind And I need to find time Someone to call mine My mama said You can't hurry love No you'll just have to wait She said love don't come easy Well it's a game of give and take You can't hurry love No you'll just have to wait Just trust in love give it time No matter how long it takes How many heartaches must I stand Before I find the love To let me live again Right now the only thing That keeps me hanging on When I feel my strength Ooh it's almost gone I remember mama said You can't hurry love No you'll just have to wait She said love don't come easy it's a game of give and take How long must I wait How much more must I take Before loneliness will cause my

heart, heart to break

No I can't bear to live my life alone

I grow impatient for a love
To call my own

But when I feel that I, I can't go on
Well these precious words
Keep me hanging on
I remember mama said
You can't hurry love
No you'll just have to wait
She said love don't come easy
Well it's a game of give and take
You can't hurry love
No you'll just have to wait
Just trust in love give it time
No matter how long it takes
A-now break.

Now love, love Don't come easy But I keep on waiting **Anticipating** For that soft voice To talk to me at night For some tender arms To hold me tight I keep waiting Ooh until that day But it ain't easy You know it ain't easy My mama said You can't hurry love No you'll just have to wait She said love don't come easy But it's a game of give and take You can't hurry love No vou'll just have to wait She said love don't come easy It's a game of give and take.

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TIED UP (a/k/a Tied Up (In Promises))

(As recorded by Olivia Newton-John)

> JOHN FARRAR LEE RITENOUR

You keep me waiting I don't mind waiting I don't wait for ev'ryone This is a one time situation You say you need me I believe you need me But you're foolin' no one This is a one time situation What does it matter Who, who's been taken in Ah what does it matter When you got two hearts achin' to begin.

Here's the opportunity Come and take it to the Nth degree Don't be nervous I don't have to be tied up in promises

Ooh tied up in words that cut too deep Tied up in promises We could never keep I don't wanna let you down Don't make me let you down

This is a one time situation.

I get a feeling A head to toe feelin' There's somethin' special goin' on This is a one time situation Take my affection Give me love or rejection Honey do what must be done This is a one time situation What does it matter Who, who's been taken in Ah what does it matter When you got two hearts achin' to begin. (Repeat chorus)

> Don't get me tied up Don't get me tied up Don't get me tied up Don't get me tied up.

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EMINENCE FRONT

(As recorded by The Who)

PETE TOWNSHEND

The sun shines People forget The spray flies as the speedboat alides **People forget** Forget they're hiding The girls smile People forget The snow packs as the skier tracks People forget Forget they're hiding

> Behind an eminence front **Eminence front** It's a put on It's an eminence front It's an eminence front It's a put on An eminence front **Eminence front** It's a put on **Eminence front** It's an eminence front **Eminence front** It's a put on it's a put on It's a put on.

Come and join the party Dress to kill Won't you come and join the party Dress to kill Dress to kill.

> The drinks flow **People forget**

That big wheel spins The hair thins People forget Forget they're hiding The news slows People forget The shares crash Hopes are dashed People forget Forget they're hiding.

Behind an eminence front **Eminence front** It's a put on It's an eminence front An eminence front It's a put on **Eminence front Eminence front** It's a put on **Eminence front** It's an eminence front It's a put on It's a put on It's a put on.

Come and join the party Dress to Come and join the party Dress to Come on join the party **Dress** to Come on join the party Dress to kill Dress yourself to kill.

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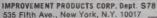
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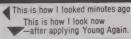
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ABOUT THE AUTHOR

JOSEPH M. KADANS, Ph.D., has devoted his life to studying the use of natural food medicines. He has done extensive research on their amazing qualities and has shared his findings with thousands in his writings and lectures. He is an alumnus of 10 colleges and universities, and has served on four university faculties. Dr. Kadans is the founder and president of Bernadean University, and is the author of "Modern Encyclopedia of Herbs."

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eter Wolf stands on stage, bathed in a pale blue spotlight. The J. Geils Band's irrepressible lead vocalist is in the midst of one of his patented between-song raps. "If it's in you, it's got to get out. That's what rock and roll is all about," the jive-talkin'

singer tells the 20,000 screaming fans who've turned out to hear Wolf's unique preaching of the rock and roll gospel. The show's like an old-time revival meeting with the crowd punctuating each of Wolf's statements with a frenzied chorus of "Yeah!" The atmosphere in the arena is pure electricity

'When you're on stage, it's like a bolt of energy tears through your body," Wolf explained as he cooled

cock of the walk. The energy the crowd gives you every night is the magic elixir — the real mood fixer," he quipped. 'We just want to take that energy and give it back to

Much of the band's in-concert energy has been captured on the group's live album, Showtime, an LP Wolf called "a textbook example of the power of rock and roll." From the first frenzied riffs of Jus' Can't Stop Me to the last licks of Land of a Thousand Dances, the album

delivers the special brand of white, urban funk that has been the Geils' trademark for nearly 15 years.

"The stage is where it's always come together for us," Peter said. "I don't care how many times we've played a certain song, for this band, every time is like the first time. The studio has always been kind of distant and magical, but a concert is more tangible and more exciting. You can write songs for an album and work on them for months in the studio, but you'll never know how good they really are until you get 'em in front of an audience. That's when they get put to the test. When you can take a song that you've been working on for a long time and bring it alive on stage, man, that's when all the hard work seems worthwhile. The beauty of a live record is that you can have all the excitement of a concert, yet all the lasting quality of an album.'

Of course, an album can only present half of the J. Geils Band's stage magic. While **Showtime** faithfully captures the group's

hard-charging sound, it can't possibly convey the kinetic energy of the band's in-concert performance. With Wolf dominating center stage with his split-legged leaps and smooth-as-silk banter, harpist Magic Dick blowing everyone away on his "lickin' stick" and J. Geils himself laying down steaming guitar riffs while on his knees, the J. Geils Band turns every concert into a house party.

"The energy
the crowd gives you
every night
is the magic elixir—
the real moodfixer."

"Playing rock and roll is still the most exciting thing there is," Wolf said. "The day I stop getting a rush out of walking out in front of a crowd is the day I'll give this up. Touring kept us alive during the years when our albums weren't doing that well, and now that we're enjoying some success, we have the best of both worlds.

When I look out into the audience, I see some faces that weren't even born when we first started playing," he continued.
"Seeing their enthusiasm for what we're doing really keeps us young and believing in the music. Sometimes I feel so privileged to be able to stand up in front of a crowd and know that they're there because they care about us, and more importantly, because they care about rock and roll. I'll tell ya," he added with a broad grin, "as long as there are people like that around, rock and roll will just keep on goin' forever."

In light of the incredible success that the J. Geils Band has enjoyed over the last few years, it's hard to believe that as recently as 1978 — at the height of the disco and newwave crazes — a number of rock



"experts" had begun to question the group's future viability. Wolf admitted that the band went through a difficult period with the albums Ladies Invited and Monkey Island, which lacked the musical vigor that made early efforts like The Morning After rock classics. Then with the release of Sanctuary, Love Stinks and last year's multiplatinum Freeze-Frame, they completed a renaissance that totally confounded those who had forecast the band's demise.

"Some people had written our obituary," said the band's softspoken keyboardist/producer, Seth Justman. "But we knew they were wrong. There was plenty of life in

the old group yet.'

By making greater use of Justman's songwriting and arranging skills, the band created a sound that simultaneously paid homage to their rhythm and blues roots and new-wave technology. While Justman is satisfied to shrug off the band's recent success by stating, "We've been pretty lucky." Wolf, characteristically, is nowhere near as modest.

"It would have been so easy for us to sell out," he said. "We saw all these other so-called rock and roll bands trying to play what was popular at the time. We didn't want to do that. We were happy with the type of music we were playing, even if some people, including our record company, weren't quite as thrilled. We knew that people would get back to rock and roll sooner or later, and that we'd be there waiting for 'em when they did. We've never been the type of band to panic when a record didn't sell a certain number of copies. I can't think of anything that would be as boring as just sittin' on your ass, counting up album sales," he laughed. "We may try a few new wrinkles on our albums every now and then, like on Freeze-Frame, but most of the time all we want to do is have fun and play our kind of

In contrast to the experimental nature of **Freeze-Frame**, **Showtime** is what Justman called "a back-to-basics album." Recorded in Detroit, the site of many of the group's most-memorable concert conquests, the record neatly presents the songs that have paved the way for Geils' re-emergence as rock and roll superstars. Featuring *Just Can't Wait*, *I Do* and their chart-topping single, *Centerfold*, **Showtime** is a 40-minute jolt of pure rock and roll excitement.

"Live albums have always been special for us," Wolf explained. "We've done two before, **Full House** and **Blow Your Face Out**, and each have been milestones in our career. They've marked certain levels of



A pensive Peter Wolf: "We've never been the type of band to panic if a record didn't sell a certain number of copies."

Success, or a little change in style. I don't know if that's true for this one, we'll just have to wait and see. Hopefully, we can keep the commercial momentum we picked up with **Freeze-Frame** rolling along until we release our next studio album.

"An album like this shows everyone that while we may take a few more chances in the studio these days, we're still a good ol' rock and roll band at heart," he continued. "I guess we could have always stayed where we were musically, and we could have been successful. But that would have been like eating a hamburger when

you coulda had steak. We've always liked the idea of challenges. They make life exciting."

With **Showtime** having already reached the upper levels of chart success, the J. Geils Band has once again faced a challenge and emerged victorious. "You've got to stick to your instincts," Wolf stated. "That's what we've always lived by. I don't care how much money we make or how successful we are, you have to keep a certain amount of street smarts in your system. The day you turn into a pure businessman is the day you can kiss your butt goodbye as a rock and roll performer."

Jonathan Becker

Pat Benatar

rock's platinum princess

by Andy Secher

Fame, Fortune, Yet Still Doing The Dishes.



Pat Benatar: "Once I take off the stage clothes and makeup, I have no desire to be glamorous."

at Benatar was busy. "This place is just a mess," rock's reigning queen moaned as she dashed back and forth, dusting, mopping and cleaning every inch of the tour bus that carries Pat and her band — guitarist/husband Neil Geraldo, drummer Myron Grombacher, bassist Roger Capps and keyboardist Charlie Giordano — from city to city.

"Most people think that just because I'm a so-called rock star I don't have to concern myself with mundane things. Well, let me tell you," she laughed. "With this bunch, if I didn't clean up a bit there'd be total chaos. Actually, I kind of enjoy doing this. I guess once we're off stage, I'm just another woman who likes to clean and cook."

Somehow it's hard to picture Pat Benatar slaving over a hot stove. Since she first emerged on the rock scene with her debut album, In The Heat Of The Night, in 1979, this pint-sized powerhouse has emerged as one of the most glamorous and exciting performers in contemporary music. Despite her success, however, when Pat goes on the road, she finds it easy to separate her sexy stage image from her far less real-life responsibilities.

"Now that Neil and I are married, I almost crave a certain degree of domesticity," she said with a chuckle. "Once I take off the stage clothes and makeup, I have no desire to be 'glamorous.' I just want to be a good wife. I know an attitude like that may upset a lot of the more liberated women in the world, but I don't believe in being

something I'm not. I don't think I have to apologize for anything I do. I believe I've given some women a strong and positive female identity to pick up on if they want to. I get letters all the time from young girls who want to get involved with music. I'm very proud of that. It gives me a special feeling of accomplishment.

Influencing the next generation of female rockers is only one of Benatar's recent accomplishments. Her current tour is selling out from coast-to-coast and her latest album, Get Nervous, has reached the platinum" million-sales plateau. Despite claiming she's "just a girl trying to make music everyone can enjoy," Benatar has emerged as rock's most recognizable and popular female singer.

The new album is very special to me," she explained. "The last year was filled with a lot of personal ups and downs, and Get Nervous really reflects my attitudes. It has a lot of positive things, but it also has a couple of songs that show the anxiety I had during that period. My marriage with Spider (Geraldo) went through a very rough period, but we ironed those things out. It can be very difficult when you have to live and work with someone 24 hours a day. After a while it can drive you nuts.

"I'm very pleased that the record's done as well as it has," she continued. "We tried a lot of new things on it because I didn't want to become too predictable and bland. A lot of times in the past, we just wanted to go in the studio and get the recording overwith. This time we took a lot more time in selecting the songs and recording. Thankfully, everything worked out very well. Personally," she added, raising her voice in an attempt to imitate an FM deejay, "I think this is the album Pat Benatar always wanted to do.

On such songs as Fight It Out and the album's first single, Shadows of the Night, Benatar's four-octave voice and faultless pop sensibilities have combined to make Get Nervous the strongest album of her four year career. With the addition of Charlie Giordano. who replaced guitarist Scott St. Clair Sheets, the band's sound is far more expansive and dynamic fully capable of matching Ms. B's vocals note for note.

The band is stronger now than it's ever been," Pat explained. "That's not a put-down of Scott as much as it is a compliment to Charlie. We'd been thinking about adding a keyboard player for a long time - something to add a bit more substance to our sound.

When Scott decided to split, we knew we didn't want to add another guitarist, so Charlie worked out perfectly. Anyway," she laughed, "Neil is such a hog when

"We had been inactive for so long that I thought I may have forgotten how to put my eyeliner on."

it comes to playing guitar. He wants to do everything if he can. That's why having only one guitarist has strengthened our sound - especially on stage.

As with Benatar's three previous albums, selecting material that would compliment Pat's distinctive hard-pop image was a top priority for the band. Never much of a songwriter, Pat herself contributed only one song to Get Nervous, with the rest either coming from Geraldo's pen, or a pile of over 300 tapes Benatar received from songwriters around the world.

'It was quite a job wading through those tapes," Pat laughed. Every time I had a quiet evening at home when I wanted to wash my hair or do my nails, I'd put a tape on and see if there was anything interesting on them. I can state that there are a lot of very talented songwriters out there. We really didn't use much from those tapes on Get Nervous because the band was writing so well, but I've saved every one of them, and, who knows, maybe the next album will be made up completely of those songs.

"Our main concern this time was recording material that expanded our sound as much as possible, she added. "I wanted to break out of that little box that all the critics wanted to lock me in. I wouldn't allow them to do that. When you get yourself locked into a certain style, you risk the danger of becoming boring. I can't think of anything that would be worse than that. The material on this album is a little more complex than the things on the other records, but there's enough pure energy to make and company would choose to them very exciting. They sound just travel the nation by bus? "It's incredible on stage.

Actually, Benatar's recent U.S. tour represented the first time in well over a year that she had ventured out onto the rock and roll trail. While she initially feared that such a long layoff would adversely discovered that "it's stronger than ever." The long rest from the hazards of road life also gave her a new appreciation for performing

"I never thought I'd miss it as much as I did," she said. "We had been inactive for so long that I thought I may have forgotten how to put my eyeliner on. I discovered that performing in front of people is the most enjoyable aspect of this business. I hate the record company meetings, and I'm not always crazy about recording, but getting out there and playing is still the greatest thrill there is. Just playing a date, hopping on the bus and heading off to the next town gets to be a routine you learn to live with and enjoy. It's a grind, but I wouldn't have it any other way."



Talking about her recent marriage to guitarist Neil Geraldo, Pat said: "It can be very difficult when you have to live and work with someone. After a while it can drive you nuts

One may wonder why, after earning millions of dollars from album sales and concert revenues over the last few years, Benatar relaxing," Pat explained. "It also gives a feeling of continuity to the tour. You know that after a show you can go back to surroundings that are comfortable and a bed that you know. You also don't have the hassles with getting to the airport affect her singing voice, she happily and wondering where your luggage may end up. Everything goes with you wherever you go. It's a very secure feeling, and when you're in a business like this," she added with a grin, "you need all the security you can get."

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COULDING FICES ----RUSH----

POINT

by Kelli Greene

on, you lost cause.

Let's face facts! I agreed to attend that repulsive Rush recital with you last week only because you promised me a night I'd never forget. Well, Don baby, I guess you were right. It was so revolting that I doubt I ever will forget it. Rush was pathetic. By the way, so were you, honey.

I can understand that Rush's stage show was probably a thrill for an aging, acid casualty like you. But for my cultivated tastes, that

electrical extravaganza had all the excitement of our last dinner together. (You remember, the night you fell asleep in your bowl of lentil soup.) Don't you realize that a flashy light show and second-rate movie clips just don't make up for the total lack of musical imagination those bozos possess?

I know that Geddy Lee reminds you of your Aunt Matilda, but not only is Matilda a lot more butch, but she's probably a better bassist as well. Ol' Geddy is the perfect frontman for this sorry lot; his castrato vocals capture the essence of Rush's neutered musical vision. Sure, they make a half-assed attempt to be trendy with their watered-down synthesizer warblings and second-rate reggae (New World Man), but they don't have the smarts to pull it off. Don't these guys realize that power trios died out with the '60s?

I will admit that I kind of enjoyed Alex Lifeson's pseudo-new-wave haircut, but he should have gone all the way and worn some makeup too. The other two clowns, especially drummer Neil Peart, seemed totally caught up in hitting every macho pose in the book. Don darling, I hadn't seen anything so absurd since that night I hung you naked from your mirrored ceiling with a Double-Stuff Oreo crammed up your nose.

COUNTERPOINT

by Don Mueller

elli, you ignorant slut.

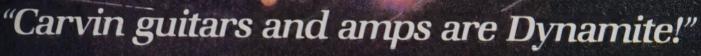
What's your problem, woman? What does it take for you to realize that your peculiar fondness for half-wit poseurs just doesn't cut it in the world of real rock and roll. I'm sick and tired of you putting down Rush just because their instrumental skills and lyrical intelligence rub your new-wave sensibilities the wrong way. Believe me, sister, Rush will be alive and well long after the boys in Duran Duran have split for that special purgatory for punkettes.

The thing that amuses me most is that I remember when you thought Rush was God's gift to mankind. I even seem to recall the suicide note you wrote quoting from Hemispheres the night you flunked your sex-education final. Just because you've started dyeing your hair pink doesn't mean that Rush's hard-hitting sound and thought-provoking lyrics are any less impressive today.

I know that you think you've seen the ultimate in stage shows at all your punkoid clubs, but even a herpes-haggard hussy like you must admit that nobody can match Rush onstage. When they beamed films of the space-shuttle launch on their huge movie screen at the beginning of Countdown, that alone was worth the price of admission. Add to that Peart's expert drumming, Lifeson's incredible guitar work and, of course, Lee's unmatched vocal skills, and what you have is one of the best shows in rock and roll.

Just because Geddy's high notes during Spirit of Radio shattered your engraved Cartier coke spoon, you think Rush has no redeeming value. Well, toots, there's more value in one of Geddy's bass notes than in the entire Culture Club song catalog.





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